

THE MAGAZINE OF MUSIC.

ἀληθεύειν ἐν ἀγάπῃ.—Speaking the truth in love.

VOL. 9.

MARCH, 1892.

No. 3.

Musical Life in London.

AT the Saturday Popular Concert on January 23, Signor Piatti's pleasing Sonata Idillica was repeated, and was admirably interpreted by the composer and Miss Fanny Davies. The pianist played some short Schumann solos, and Mrs. Helen Trust greatly pleased her audience in two songs by Arne, "Gentle Youth" and "The Traveller Benighted." Brahms' new vocal Quartets and Gipsy Songs were announced for Monday evening, the 25th, but Mrs. Henschel was unable to appear. The fine singing and equally fine pianoforte playing of Mr. Henschel, who sang two of Loewe's ballads, fully atoned, however, for the disappointment. Mdlle. Janotha gave an indifferent rendering of Chopin's Polonaise in F sharp minor, but for all that was encored. Mme. Neruda achieved a brilliant success with two movements from Franz Ries' Suite in G (Op. 34). Mdlle. Szumowska was pianist on February 1, and played a Chopin Nocturne, Mazurka, and the Scherzo in C sharp minor. Her touch and technique are admirable, but she is as yet too young to give full expression to the dreamy romantic side of Chopin's nature. She was best in the Scherzo. Mme. Neruda was leading violinist, and Mr. O'Mara vocalist. On the following Monday there was the same pianist, and she was heard at her very best in two light and graceful, but difficult pieces by her master, Paderewski. Beethoven's Septet was given for the second time this season. M. Oudin charmed his audience by his artistic rendering of songs by Gounod and Lotti.

Sir Charles Hallé gave his fourth Orchestral Concert at St. James's Hall on January 22, with a most attractive programme. The "Funeral March" from the "Götterdämmerung," and the "Siegfried" Idyll, satisfied the Wagnerites; Brahms' Symphony in D, the admirers of the last of the classicists; while Mendelssohn's Violin Concerto, as interpreted by Lady Hallé, pleased everybody. Saint-Saëns' clever and taking Symphonic Poem, "Le Rouet d'Omphale," was played to perfection by Sir Charles's orchestra. The programme of the fifth concert, on February 5, was a still greater success; there was a larger audience, and there is every reason to believe that if Sir C. Hallé's patience lasts long enough, that he will be duly appreciated in London. A Suite for Orchestra in D by Dvorák proved a decidedly interesting novelty; it is full of the most attractive melody, and the working-out of the subject-matter is clever, so clever indeed that it seems quite simple. This work, so far as we are acquainted, was actually given for the first time in London. Sir C. Hallé played Beethoven's Pianoforte Concerto in G; this was no novelty, neither was the

pianist's rendering of it new, but all competent judges were agreed that the veteran pianist had rarely done himself greater justice. It is all the more pleasant to record this, as his reading of the Schumann Concerto some few weeks previously was not all that could be desired. The programme included the "Menuet des Feux Follets," the "Danse des Sylphes," and the "Marche Hongroise," the playing of which seemed to give as much pleasure to band and conductor as to the audience; the March, rendered with immense spirit, was encored. The programme concluded with Schumann's "Rhenish" Symphony. Mr. Henschel, not forgetful of the anniversary (the ninth) of Wagner's death, on February 13, gave Wagner music on February 11, with the fitting addition of Beethoven's "Eroica." There was the dignified "Faust" Overture, and the "Siegfried" Idyll, and, besides, the Prelude to "Parsifal" and the opening and closing movements of "Tristan"; in the last the vocal part was admirably sustained by Mme. Nordica, who made her first appearance since her return from America. Mr. Henschel may with good reason count this concert among his most successful efforts. There may be moments when he is mastered by, instead of being master of, the music, but he is an earnest and intelligent musician, and an able conductor. The name of Wagner, as usual, proved a draw: no one now speaks of the "music of the future."

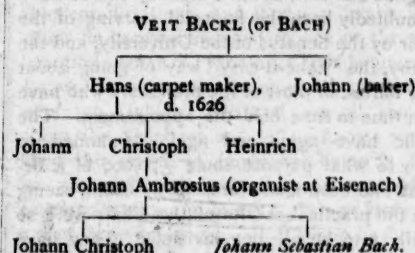
A few lines must be devoted to Mr. and Mrs. Henschel's two vocal recitals on January 27 and February 10. It is, in fact, only necessary to record the fact of their having taken place; it is the same old story, good programmes, good performances, good audiences, but though an old, it is an exceedingly pleasant story.

Mr. Richard Gompertz gave the first of two chamber concerts at Princes' Hall on Wednesday, February 3. The programme commenced with one of Beethoven's last quartets, viz. the one in B flat (Op. 130). Any attempt to familiarise the public with these masterpieces deserves encouragement, but we think some help in the way of analysis would be desirable. Mr. Gompertz had as associates Messrs. Inwards, Krenz, and Ould. The concert-giver played Tartini's Sonata in G with vigour and artistic taste. Miss Fillinger, as the vocalist, was very successful.

Mr. Harold and Miss Ethel Bauer gave a concert at the Hampstead Conservatoire on February 13. Miss Bauer's performance of two short solos by Schumann and Chopin was excellent, and she was encored. Her brother also achieved a brilliant success in Sarasate's showy "Zigeunerweisen." The programme, however, included more serious music; it commenced with Brahms' Quartet for strings in A minor, and concluded with Schumann's pianoforte Quintet in E flat.

RUMOUR says that Carzello is not to marry Eugen d'Albert, the pianist, but an Italian tenor of the same name.

J. S. Bach.



TOWARDS the end of the sixteenth century Veit Bach, who was a staunch Protestant, fled from far Hungary, being persecuted for his religion. The Bachs then settled in Germany; from Veit down to Johann Sebastian, every member of the family was musical.

The subject of this month's portrait was born at Eisenach, on March 21, 1685. His mother died when he was a mere child, and his father when he was nine years old. Thenceforward he was brought up and educated by his elder brother, Johann Christoph; he, however, soon died, and then Bach went with a schoolfellow to Lüneburg, where he obtained an engagement in the choir of the College of St. Michael as a treble singer. His fine voice was much admired, and he stayed there three years till it broke.

In 1703 he quitted Lüneburg and went to Weimar, where he was engaged to play the violin in the Duke's band. In the following year he went as organist to Arnstadt, where he improved much in organ playing and composition; his reputation was then rapidly spreading.

In 1707 he became organist at S. Blasius, Mulhausen, and there married a cousin. The next year he accepted the post of Court organist at Weimar. In 1714 he was created director of the Court Concerts; he here composed many fine vocal pieces, and took several pupils. His reputation was by this time firmly established, and he was considered unrivalled as an organist and composer.

In 1718 Prince Leopold of Anhalt Köthen offered him the office of master of his chapel and director of his concerts. Bach accepted the offer, and remained there six years; he often accompanied the prince on his travels. In 1720, on returning from one of these trips, he found his wife dead and buried. He had left her in perfect health. After a year and a half he married again, Anna Magdalena, daughter of a Court musician; she was a celebrated soprano singer, but did not perform in public.

In 1723 the most important event in Bach's career occurred: his appointment as director of the music and "cantor" to the celebrated school of S. Thomas at Leipzig. He remained there during the rest of his life. In 1736 he received the title of "Court composer" to the King of Poland and Elector of Saxony, and "Ducal chapelmaster" to the Duke of Weissenfels. In 1747 he visited Berlin by special desire of the Emperor, Frederick the Great, and was feted and made much of.

At the last his sight failed, an operation resulted in total blindness, and he died on July 28, 1750. He had twenty children—eleven sons and nine daughters. His wife and nine children survived him. Of Bach's numerous compositions we cannot here speak, but every one knows of his famous Forty-nine Preludes and Fugues.

New Subscription Rates for MAGAZINE OF MUSIC sent post free to ONE ADDRESS:—

One Copy per Month, 7/6 per annum; Two Copies per Month, 12/- per annum; Three Copies per Month, 16/6 per annum; Six Copies per Month, 22/- per annum.

The Edinburgh Music Chair: a History and a Criticism.

PART I.

THE Reid Chair of Music in the University of Edinburgh has for many years been the best abused institution of its kind in the country. Various reasons might be assigned for this, but the leading causes have undoubtedly been the financial starving of the Chair by the Senatus of the University, and the apathy, the "take-it-easy" way of going about their duties, of most of the professors who have from time to time held the appointment. The public have again and again demanded to know to what purpose some £70,000 of a bequest had been made for a Music Chair, seeing that the practical results of the Chair were so small as to be all but invisible. They have persistently urged that such reforms might be undertaken as would render the professorship of some value to the cause of music in Edinburgh, if not in Scotland generally, but their petitions have remained as unheeded as if they had been addressed to the Sphinx itself. What, as has been said, is every man's business is no man's business; and so the controversy, after running hotly for a few days in the columns of the newspapers, has ceased, and the subject has passed out of most people's minds. That we may thoroughly understand the whole question, let us in the present paper look into the history of the Chair, leaving our criticisms on its past and present working for a second article.

And first of all as to the founder of the Chair. General John Reid was a Perthshire man, born on the 13th of February 1721,—though the writer of the notice in Sir George Grove's monumental Dictionary most unaccountably sets down the date as "towards the middle of last century." After completing his education in the University of Edinburgh, he entered the army, and in course of time attained to the post of a Generalship in the Earl of Loudon's Highlanders. He appears to have been always a great lover of music. His favourite instrument was the flute, which takes a leading place in most of his compositions; and a book of minuets and marches from his pen was published in 1770, containing the well-known air for Sir Harry Erskine's celebrated song, "The Garb of Old Gaul." He had evidently some pride in his own works, for in a codicil to his will he specially stipulated that some of these should be annually performed at the concert in commemoration of his name. But he was patriotic too, and with an enthusiasm characteristic of his countrymen, declared that the Scottish people of his day stood "unrivalled by all the neighbouring nations in pastoral melody and sweet combinations of sounds." This, then, was the man who founded the Edinburgh Chair of Music.*

General Reid passed away at the ripe age of eighty-six years in 1807. By his will, made in 1803, he left his whole property in the hands of trustees for the liferent use of his daughter, a certain Mrs. Robertson, the property to be taken at her death for the establishment of a Professorship of Music in Edinburgh University. Mrs. Robertson's decease took place in 1838, and the sum of £70,000 became available for

the purpose named in the General's will. Now, what were the exact terms of the will, for this, as will be seen presently, is an important point? Divested of legal superfluities and circumlocutions, which only irritate and confuse the general reader, the pertinent points may be put as follows:—The General's will and meaning is—we are now going over the document—that his trustees shall stand possessed of his estate upon trust—in the first place, for establishing and endowing a Professorship of Music in the University of Edinburgh; and, in the next place, for the purpose, *after completing such endowment*, of making additions to the library of the University, or otherwise, in promoting the general interest and advantage of the University in such manner as the Principal and professors shall think most fit and proper. It is then provided that the estate be transferred and disposed of in such a way as will most effectually establish and perpetually secure a fund for the endowment of a Professorship of Music and the maintenance in all time thereafter of a professor of the theory of music, and that the Principal and professors make a declaration of what in their estimation the annual and perpetual salary to be allowed ought to be, the sum *not being less than £300*.

The testator even seems to have had some idea of his Chair becoming a sinecure, and he stipulates accordingly that if the professor shall neglect his duties, or perform these duties in an unsatisfactory manner, the Principal and professors shall have power to terminate his engagement, and generally to establish such rules and regulations as may contribute to give "stability, respectability, and consequence to the establishment, and thereby carry my intentions into effect." These last words are important as showing that General Reid did not mean to create a mere professorship, but that he believed his "establishment" would in reality become the nucleus of a great Scottish School of Music which would foster and further the best interests of the art he loved. The details of the scheme were evidently to be left to the Senatus; and it is further made plain that only *after* the primary purpose of the testator in endowing a musical establishment had been fulfilled—that only *then* should the remainder of the estate be devoted to the library or other general interests of the University.

But this was just the opposite of what really happened after the bequest became available in 1838. We have seen that the General did not specify any particular sum for the founding and maintenance of his Chair, leaving this matter to the discretion of the University authorities; and so it was that, the latter being far more concerned about the secondary object of the bequest, and being allowed too much latitude as to that, the primary object received next to no attention, and the Chair for years was simply starved. The professorship was formally instituted in 1839, and as an evidence of what they thought of its importance, the Senatus fixed the professor's salary at the lowest sum permitted by General Reid, *i.e.* at £300. It is almost unnecessary to say that in 1803, when the General made his will, a salary of £300 per annum in Edinburgh was nearly equivalent to one of twice that amount in 1839. The first professor was Mr John Thomson, a musician of much promise, who probably owed his appointment in part to his friendship with Mendelssohn. He did practically nothing for the Chair. He was not in good health, and he drew his salary without delivering a single lecture. He died in 1841, and was succeeded by Sir Henry R. Bishop, who, in spite of his popularity as a composer, utterly failed as a

professor. He was elected in January 1842; he delivered his inaugural address only in November; two months then elapsed before he gave his opening lecture; and finally, as he had failed to draw a class, he did what he thought next best—he drew his salary and did nothing! Of course there were complaints, and Bishop, in answer to the protests that were sent to him, promised to begin work in earnest in November 1843; but he never appeared, and the ultimate result was his resignation. Mr. Henry H. Pierson, a young Oxonian, presented such high qualifications that he was elected to succeed Bishop in June 1844; but he, too, proved no better than his predecessors. The appointed time came for him to open his class, but there was neither professor nor apology, and remonstrance only brought the cool statement that Mr. Pierson's health was such as to forbid his passing the winter in Scotland! Another resignation, inevitable in the circumstances, took place, and then Mr. John Donaldson, a Glasgow music teacher of high reputation, who was now a candidate for the third time, was unanimously appointed to the vacant post.

This was in 1845, and a new era at once began in the history of the Chair. Fortunately Mr. Donaldson, besides being a musician, was a member of the Scottish Bar, and his legal knowledge brought to bear on General Reid's will immediately showed him that certain reforms were urgently required in the financial working of the Chair. The new professor, in short, charged the Senatus with illegal appropriations of the funds, and challenged them to have all questions in regard to the bequest settled on a just and permanent basis. With regard to the illegal appropriations, it will be sufficient to mention one or two instances as types of others. A sum of no less than £4000 had been diverted to the Museum of Natural History, "on the subtle ground that acoustics had a connection with music"; £900 had been paid towards the expenses of a litigation between the Senatus and the Town Council, which occurred *before the Chair was in existence*; and with smaller items for the purposes of various classes in the University, retiring allowances to superannuated professors, and so on, a total sum of £11,000 had been granted for objects quite apart from those of the Music Chair, the latter getting only some £950 for musical apparatus and class expenses from 1839 to 1851!

Here was clearly a scandal of some magnitude; and although the Chair has never yet become what we believe the founder intended it to become, there is no man to whom a greater debt of gratitude is due for an honest effort to have it established on a sound basis, and to have its finances properly controlled, than to Mr. Donaldson. He spent money on his class-rooms and sent the accounts to the Senatus; he declined to sell tickets for the Reid Concert, maintaining that the expenses should come out of the fund; he lectured the professors on their duties to the Chair; and last and best of all, he enlisted the Edinburgh Town Council on his side, so that, in 1851, the Council raised an action in the Court of Session to settle the various points in dispute. The case dragged on for nearly four years, and only after a commissioner had gone the round of the music schools of Europe in the hunt for "precedents" was a settlement arrived at. The decision was such as completely vindicated the position taken up by Professor Donaldson. The salary of the professor was fixed at £420 a year, and £300 was set aside for the costs of the annual Reid Concert. Further, a sum of £300 a year was appointed to be paid for assistants, class expenses, and the keeping up

* In our next article we shall give portraits of General Reid and Professor Niecks.

of apparatus. A class-room was ordered to be built at a cost of £8000, and £2000 were granted for an organ. Altogether £40,000 of capital were thus set aside for the purposes of the musical establishment in the University. It would be exceedingly interesting to quote some of the opinions of the eminent judges who heard the case, but as space does not permit of this, we need only say that the unanimous opinion of the Court was that General Reid's intention was "to found a Chair of Music on a basis that would make it of service to the cultivation of the art in Scotland"; and the above-named sums which the Court ordered to be set aside for the establishment of such a Chair must be regarded as liberal and equal to the purpose in view.

Professor Donaldson held his classes without any fees, and so successful were his efforts that in 1848 he was lecturing to no fewer than 240 students—a number never equalled before or since. Unfortunately his health gave way, and he died before the effect of the concessions for which he had fought so nobly had time to be felt. Professor Oakeley came to the Chair in 1865, having credentials high enough to oust a rival of such recognised musical standing and repute as Mr. John Hullah. He entered upon a splendid inheritance, but alas! did no more for the cause of music in Edinburgh than any energetic musician might have done unaided by such a magnificent bequest. What the *Scotsman* said after he had occupied the Chair for twenty-five years is unfortunately too true: "It is not too much to say that had Professor Oakeley been settled in Timbuctoo the musical culture of Edinburgh would not have been a whit affected. Nay, it might have been actually benefited; for the presence of the University Chair has probably been a bar to any movement for a National Musical Academy in Scotland." And again: "The real work done in connection with the Chair of Music becomes on examination small by degrees until it reaches the vanishing point. Manifestly, it does not fulfil the intentions of the testator. It is not the training school for the young musical talent of Scotland, and it is not worth £1020 a year." Professor Oakeley has now gone, and Herr Niecks reigns in his stead. From what the latter has already said it seems that the Chair is as likely to remain a sinecure as ever; but further consideration of the matter may now be left until next month, by which time the new professor's full views will be known from his inaugural address.

How to Practise.

We propose to publish in our Music Supplement each month, for our young readers, a short piece by some one of the great masters, with explanatory remarks, which we hope may help them to understand and practise with pleasure the beautiful works which have interested and delighted generations of earnest students.

CHOPIN'S Mazurkas are among the most interesting specimens of this class of composition. The Mazurka, a Polish national dance, is written either in $\frac{3}{4}$ or $\frac{3}{8}$ time; there is very often a strong accent on the second beat of each bar, and the bass often breaks off at this beat. (See bars 5, 6, 9, 10, 12 of the example given.) The melody must be played very smoothly where there are *legato* marks, and the phrasing given must be exactly attended to. The second part, beginning at bar 13, is rather troublesome, as the left hand must be lifted each time in the

middle of a *legato* passage for the right; but a little care will soon make this lifting of the left hand less difficult. The chords in the left hand should be very carefully practised. The concluding passage of eight bars must be very softly played. *Perdendosi* means dying away.

Ferdinand David and the Mendelssohn- Bartholdy Family.

A MEMOIR BY JULIUS ECKHARDT.

THERE is something unsatisfactory in the treatment of publications affecting the memory of that best beloved tone-poet, Felix Mendelssohn-Bartholdy. His life has yet to be written; a complete edition of his letters should be issued separately, for they are scattered about in the memoirs of Moscheles, Devrient, Hiller, David, and other musicians, so as to be inaccessible to the ordinary student. Sir George Grove's exhaustive article in his *Biographical Dictionary* is far and away the best authority for the main incidents of the musician's career; but we consult a Dictionary for facts, not opinions, and fresh light is thrown on Mendelssohn's character by the letters to his contemporaries, which appear from time to time in such a piece-meal fashion that each new fragment accentuates the want of a full and complete edition of his correspondence. Eckhardt's volume is a fairly skilful compendium of the main incidents in the life of Ferdinand David, a very distinguished pupil of Spohr's and Hauptmann's. This is no mean praise, seeing that those two men represented the first German virtuoso and the first teacher of theory in their day. As a lad of fifteen, David appeared at the Gewandhaus at Leipzig; this was in 1825, after two years' preparation under Spohr at Cassel, for in those days there were but two German conservatoires—Prague and Vienna—so that private tuition was a *sine qua non* for any ambitious student. The favourite pupil of Spohr ultimately became in his turn the teacher of Joachim and Wilhelmj, so that the traditions of Spohr's playing survive to our time, without prejudice to a larger field of selection, and the greater facility and piquancy of the modern school. It was David's good fortune to become in early life an intimate friend of Mendelssohn, who advised him, consulted him, wrote for him, and composed for him. The famous Violin Concerto was submitted to David's criticism before its publication, passages were altered at his suggestion, and Mendelssohn's letters on the subject show the profound respect he entertained for the Concertmeister's opinion. David was the first to play in public this Concerto, which was performed at the Gewandhaus on March 13, 1845; he was also leader of the band at the first performance of the oratorio "St. Paul" in 1836. In his letters to Mendelssohn he discusses very freely the peculiarities or strong points in the characters and manners of their mutual friends. Here is a rapid sketch of Schumann: "Yesterday Schumann came to my house. After humming and hawing for a good hour, I made out at last that he wanted a second public performance of his symphony; Ferdinand David and the Mendelssohn-Bartholdy Family. A Memoir by Julius Eckhardt. Leipzig: Dunchers & Humblot.

he was ready, he added, to pay for a rehearsal out of his own pocket, to ensure a thoroughly good rendering. Then he smoked a couple of cigars, and before he could get out another syllable, seized his hat, forgot his glove, made a bow, rushed at a wrong door before he found the right one, and vanished into space." This little incident is good evidence of the dreamy state of abstraction which with poor Schumann was the precursor of hopeless insanity, and of attempts at suicide. David was so much in the confidence of the Mendelssohn family that Leah, mother of the composer, consulted him on matters of delicacy and difficulty. Felix, earnest and serious as he was, indulged in rather frequent flirtations, and it was a happy thing when he became engaged to one of the most beautiful women in Frankfurt, Cécile Jeantenaud. Before the event was announced, the mother wrote to David: "Do find out all you can about the Souchays and let us know; we will keep the secret. I fancy our butterfly Felix has singed his wings again; why won't he be earnest for once and marry? I don't know any one of these flower-girls about whom he flutters, but I should like to warn him of the fate of 'La belle Arsinoë, qui a fini par épouser un charbonnier.'" There was no need for maternal fears. Mendelssohn's marriage was ideal, "like perfect music unto noble words."

Ferdinand David came to London in 1839 with high credentials and rare advantages; for his sister, Madame Dulcken, was a leading pianiste of the day, and his value as a practical artist was warranted by Spohr, his master, and Mendelssohn, his friend. He soon discovered the sound musicianship of Sterndale Bennett, and was indignant at England's limited appreciation of an artist who passed in those days for little more than an academy student rather above his fellows. Mori, Lindley, etc., were more potent names with the public, and to this day, after years of sifting and winnowing of reputations, Bennett's name is greater in Germany than in England. Our London performances were very trying to the new comer. What would Mr. Manns say to this? "Would you believe it," writes David to Mendelssohn, "that Moscheles allowed old Dragonetti to play the bass recitative in the Ninth Symphony as a solo? Much of the vocal part is rearranged and an organ accompaniment added! If Moscheles sanctions this, what must we expect of others?" It is significant that both with Moscheles and David their happiest days seem to have been after their comparative withdrawal from public life, when they settled down at the Leipzig Conservatoire as teachers and professors under their illustrious friend Mendelssohn.

"After the daily steeplechase in London," the quiet lectures and lessons to young students realised the dreams of emancipation from professional slavery. Of the eminent men who formed the staff at that Leipzig Institute, David was one of the most distinguished; and his name and memory are linked with the best traditions of its history.

THE scheme for a new opera house at Berlin is taking shape. A site has been secured opposite the Reichstagsgebäude, and the cost is estimated at between four and five million marks. Herr Angelo Neumann is still named as the director.

ON January 26, Messrs. E. Hirsch & Co. were appointed sole agents for the "Hanke" piano, and also for the pianos by Schiedmayer & Sohne (Sons) of Stuttgart. Messrs. Hirsch inform us that they have decided to dispose of their small goods department, in order to devote themselves in future entirely to the piano and organ business, and that they have transferred their stock of small goods to Messrs. Joseph Wallis & Son Limited, of Euston Road, N.W.

Sunday Music at the Larmer Grounds.

HOW little opportunity there has been in times past in sparsely inhabited districts for people ever to meet and converse with one another. It is very different on the Continent, and in nearly every country but Great Britain there is a spot near every village where the inhabitants meet and enjoy themselves on a Sunday afternoon, and listen to music. This example has been but little followed in England, but General Pitt-Rivers has supplied this want on the borders of Wilts and Dorset, having established a recreation ground where his private band plays on Sunday afternoons in the summer months between the hours of church. In speaking of his band, General Pitt-Rivers says in one of his addresses: "It is true that some few, perhaps rather puritanically-disposed persons, object to its being on a Sunday, but in the name of common-sense I would ask, how is it possible for agricultural labourers to assemble for such a purpose on any day but Sunday? I am careful that the hours of church are not encroached upon. . . . I am one of those people who believe that the best authority upon Christianity is Christ Himself, and have we not His authority for saying that 'the Sabbath was made for man, and not man for the Sabbath.'"

Two striking features of the band are, its peculiar yet picturesque uniform, and the fact that its thirty members are of the working classes, viz. carpenters, gardeners, farm labourers, and so forth.

Before the band and its music is described, an idea shall be given of the place where the performances take place. This beautiful spot is called the "Larmer Grounds,"* or more commonly the "Larmer Tree"; but the latter term is misleading, for a visitor would naturally think that there was some stupendous tree to be seen, whereas it is only the remains of an old wych elm, *Ulmus montana*. Under this tree, tradition says, King John used to assemble with his huntsmen for the chase. Still, it is Sir Joseph Hooker's opinion that the old wych elm is only 300 or 400 years old. All that remains of the tree is a portion of the bark, and it is now being gradually replaced by a modern oak, planted in the hollow centre of the elm. Close to the tree, the debris of a flint workshop—probably of the bronze age (?)—was found. We know that up to the time of the disfranchisement of Cranborne Chase in 1830, a Court Leet of the Manor was held under this tree, and probably, in years gone by, the Swainmote was held there. There is little doubt that the Larmer Tree has always been a boundary, as appears evidenced by the fact that a bank, marking the divisions between the two counties of Wilts and Dorset, and the three parishes of Tollard Royal, Tollard Farnham, and Farnham, runs close by it. A triangular stone marks the point where the three parishes join.

Until 1880 this spot was part of a wild uncultivated wood, forming part of Cranborne Chase, but in this year General Pitt-Rivers, for the benefit of the public, enclosed about

six acres, and began to form the well-known "Larmer Grounds." At the entrance is a well-kept little lodge, which was erected in 1881, and where refreshments can always be obtained. Having entered the gates, one is at first struck with the beautiful little temple, built of Portland stone, and on which are carved the "forest emblems." The temple bears the inscription, "AVGVSTVS PITT RIVERS EREXIT, MDCCCLXXX," and was designed by Mr. Alexander Pitt, General Rivers's eldest son. Near this building, and not far from the wych elm, is a splendid work of art in bronze, by the late Sir Edgar Boehm, R.A., representing a "Hunter of Early Days," on horseback. We next come to a small but picturesque pond, round which are sloping green banks, flights of steps, summer-houses, and gravelled paths. Water-lilies abound in the pond, and in the centre are two metal figures of flamingoes. The rustic summer-houses are very numerous and of all shapes and sizes, and it is in these that the public refresh themselves and take shelter from storms. In the middle of the grounds is an open space, well turfed and nicely kept, on one side of which is the substantial yet elegant wooden bandstand. From this spot, Rushmore, the seat of General Pitt-Rivers, may be seen, about one and a half miles distant. The floor of the bandstand is of octagonal shape, and is raised about five feet from the ground, being supported by pillars of larch. The roof is pyramidal in shape, and is tiled with shingles. In places, flower-beds may be seen, and paths traverse the grounds in every direction, some leading to the skittle-alley, others to quiet nooks and lovers' walks. There is ample stable accommodation for some thirty conveyances and horses, which the public may use free of charge.

Now let us turn to the band, its music and teaching. Mr. Albert Lawes, the bandmaster, is also organist of St. Peter's Church, Tollard Royal. Great credit is due to him for having trained the band from the first, and having experienced the drudgery of teaching the men the rudiments of music. Besides this, the band gets instruction from two London professionals, who come to Rushmore now and then in the winter months for a few days at a time. One is Mr. Walter Morrow, the well-known trumpet player and professor of the cornet at the Guildhall School of Music. The other is Mr. Spencer, a first-rate clarionet player. The leader of the band, the solo cornet player, is an old shepherd over sixty years of age. He plays with great pathos and expression, and his tone is excellent. The majority of the men are young, but a few are middle-aged, and one or two over sixty years of age. The instruments include cornets, saxhorns, an althorn, two euphoniums, a trombone, one baritone, two bombardons, one double bass (string), clarionets, flute, piccolo, and drums. An oboe would be an improvement, and I believe it will be forthcoming shortly.

It must not be supposed that the band treats us to music by either Brahms, Grieg, Chopin, Rubinstein, Berlioz, Beethoven, or Bach. In the first place, such works would only please a few, and *this* band is not intended for those few, but for the public generally, and more especially for the working classes. Another reason is, that such compositions would be beyond the capabilities of a band that has only been in existence six years or so. Most of the pieces the band perform are published by Wright & Round, of Liverpool, whilst some are published by Haigh, Smith, etc. They play a number of marches and vales; one or two of Donizetti's selections, including a selection from "La Fille du Regiment"; selections of English, Irish, and Scotch airs; one or two

of Mozart's Masses; glees and part-songs by Mornington, Pinsuti, Danby, and others; selections by Balfe, Wallace, Keller, Sullivan, etc.; fantasias, dance music, gavottes, cornet solos, hymns, and national anthems. Sometimes the programme is varied by one or two songs.

The costume is not unlike the dress of the old keepers of Cranborne Chase,† but more closely resembles the military costume of the eighteenth century. The coat is made of dark blue Melton, with chrome-yellow collars and cuffs, yellow cords round the edges of the coat and across the breast, three-cornered flaps, and brass buttons with General Rivers's crest on them. The waistcoat is of chrome-yellow cloth, with flaps to pockets. The breeches are of the old-fashioned style known as "split fall," made of drab cassimere, with gaiters of the same material. The hats are of black soft felt, with wide brims looped up at the side with cord, and a brass buckle in front. The bandmaster's dress differs from the others in having gold-lace trimming to coat, and gilt buttons instead of brass.

The band plays every Sunday afternoon in the summer months, weather permitting, from three to five P.M. This draws from 500 to 800 and even 1000 people on fine days from the neighbouring towns and villages. Breaks run nearly every Sunday from Poole and Bournemouth, which are distant twenty and twenty-five miles respectively. The band also plays on fête-days at Larmer, and occasionally in the newly-erected Temple of Vesta at Rushmore. On the occasion of the fifty miles bicycle race, held on 25th July 1891, nearly 3000 people visited the Larmer Grounds. Fifty or sixty bicycles are frequently seen there on Sunday, and a club has lately been formed called "The Larmer Tree Road Club," of which General Pitt-Rivers is president; Mr. William Carter, of Parkstone, captain; ‡ and Mr. Robert Reid, of Dorchester, secretary.

Nor do the attractions to the locality end here. Within a short distance of the Larmer, above the village of Farnham, is the General's Museum, which is always open to the public. A large new room has just been added, and another still larger will probably be commenced shortly. No less than 7000 persons visited the Museum last year; and it must be borne in mind that it is in a district but sparsely inhabited and ten miles from a railway station. Close by, is the Museum Hotel, where visitors to the locality can get excellent accommodation.

Another place of resort, and only ten minutes' walk from Larmer, is an old house, formerly a hunting box of King John, which was restored in 1888-89, and thrown open to the public. It contains a small collection of original pictures, illustrating the history of painting from ancient Egyptian times to the present day. One room is used for a reading and recreation room for the villagers.

Close upon 17,000 people visited the Larmer Grounds last year, and the numbers, both here, at the Museum, and at King John's House, have been increasing year after year.

This rural band reminds me forcibly of musical Yorkshire; though the Yorkshire folk are, perhaps, more famed as singers than as instrumentalists. We want the working men to lead a more intellectual life, especially if we shorten the hours of work. How can they better employ their spare time than by interesting themselves in music, which is the "prince of diversions"! How much better it is for

* The word "Larmer" was spelt *Lavermere*, *Lanetmere*, and *Larmer* in early times. By some, it appears to have been called in recent times the "Alarm Gate" or "Alarm Gate."

† It should be mentioned, that the uniform worn by the custodians of the Larmer Grounds and the Museum is almost a facsimile of the old Chase-keepers' costume, as may be seen by comparing it with the picture of the "Last of the Chase-keepers" by Romney. This picture is at Rushmore.

‡ Mr. Carter is also captain of the Poole Cycling Club.

them to study music,—which renovates and refreshes the faculties, gives pleasure to themselves and those around them, drives away melancholy, dispels morbid habits,—than to entangle themselves in party politics, or sit by their firesides during winter evenings brooding over their troubles and vexations. Those who cannot afford lessons can, with perseverance, teach themselves, though they are likely to fall into bad habits, which are afterwards not easily cured.

Thus I muse while strolling through the peaceful little village of Tollard Royal* on a bright summer evening, when the cottage doors and windows are open, and I hear the sound of one instrument increasing and others diminishing, as I wend my way. The members of the band practise *en masse* two or three evenings a week, and their musical training costs them nothing but their time; in fact, through the unsparing generosity of General Pitt-Rivers, they are provided with their uniforms, instruments, and music, besides being paid for their services. Would there were more such men to encourage music and lessen the dulness of village life! It is not every landowner that provides a band, a recreation ground, a museum, a picture gallery, a reading room, and a collection of birds and animals† for the amusement and instruction of his work-people and the public generally.

HAROLD ST.
GEORGE GRAY.

* The population of Tollard Royal is only 247.

† The foreign birds and animals are in Rushmore Park, but, with permission, any one is allowed to see them.



Nikita's Perilous Ride.

NIKITA has had many adventures in her short but wonderfully varied career.

The interesting little biography distributed at her concerts during the recent provincial tour contains a whole Odyssey of journeyings.

Among the most interesting of these adventures by flood and field is the episode depicted in our illustration, which in the biography is described as follows:—

Nikita arrived at Orsha, 2nd December 1890. Orsha is the last railroad station between Smolensk and Mohileff. Communication with Mohileff, by rail, has not yet been established. Travellers desiring to visit this rich, though isolated city, must, in summer, make the long journey in quaint little wagons. In winter sleighs must be called into requisition.

Mohileff is not a military post. For that reason the Czar considers it unnecessary to construct a railroad from the main line (Orsha) to its entrance.

The journey in summer to this "city on the hills," is associated with all that the word delight conveys.

In winter, however, the idea of experiencing pleasure in such a trip is dispelled before the awful severity of the weather, and the difficulty the horses undergo in pulling a sleigh over eighty versts of deep snow.

When Nikita and her party arrived at Orsha, they repaired at once to the *buffet*, and the artist, who speaks Russian fluently, ordered each person to be served with a bowl of steaming *borsh* (soup).

For some minutes the only sounds audible were the smacking of hungry lips and the merry jingle of spoons! Every one seemed to forget the intense coldness of the atmosphere outside, but the recollection of a hard winter's day in Russia came suddenly back to each individual when the stationmaster opened the door and let a puff of freezing air into the room!

Before describing Nikita's perilous journey to Mohileff the reader must be informed how the caravan was made up.

First in line was a *troika* (sleigh drawn by three horses) containing the driver and two *gendarmes*.

Next, a closed *troika*, in which were seated Mdle. Nikita, her mother, and Olga (Nikita's maid).

The third *troika* contained M. Le Roy (Nikita's musical director) and Monsieur Kvasnikoff (Nikita's secretary).

In the fourth *troika* Monsieur Henri Klein and the pianist found places.

which Nikita and her company had been dragged brought the party to the first station. A simultaneous upheaving of straw from two of the *troikas* disclosed the occupants, who, after assisting the ladies to reach the *bar* room, succeeded in awakening the postmaster.

The unanimous voice of the troupe was for something to eat. The stupid postmaster, after considering the question for over ten minutes, finally replied in monosyllables that he had nothing eatable to offer. Olga was appealed to, and she succeeded in bribing the sly old gentleman to bring out his *samovar* (tea-making machine). This was followed by the clever maid making a good supply of delicious *chi* (tea), which was eagerly swallowed by the famished travellers.

After an hour had thus been consumed, the Nikita Concert Caravan was announced to be in readiness to march(!) again. The head driver, after informing Nikita that her pet cat (Venus Blanche) had been put into the basket, cracked his whip, and, with better horses and lazier drivers (*ivourishes*), the *troikas* began the second run of twenty versts.

About ten versts had been glided over when the air suddenly resounded with the howlings of a pack of hungry wolves.

They met and attacked the horses attached to the first *troika*, thus causing a jerky halt to the others.

In a twinkling the whole troupe were "up in arms." For several moments "confusion was worse confounded" by the indiscriminate and rapid firing of pistols, intermingled with the screamings of the ladies, the frantic shoutings of the drivers and *gendarmes*, the neighings and snortings of the terrified horses, and awful yells and barkings of the savage beasts.

When the battle was over, and the enemy had fled, an examination of the field proved that some of the random shots had hit the foe, and that two of the snarling animals had snapped their sharp teeth at the post horses for the last time. Their

cars were cut off and presented to Nikita by the *gendarmes*, who begged the "Amerikanski Solovey" to "keep them for good luck." The *ivourishes* took charge of the bodies, and the journey was recontinued without further interruption until the second station was reached.

Here Nikita and her company alighted, and the *gendarmes* and drivers tore off the skins of the dead beasts.

The last mile-stone on the outskirts of the city was passed, and the glimmer of the lights in the streets and houses was discernible when the *gendarmes* in the first *troika* began a series of shriekings that caused every one to conclude that a new and awful calamity had occurred.

This sensation was doubly increased when the whole line came to a halt, surrounded by a crowd of beings muffled in furs of all descriptions. The *gendarmes* believed them to be a band of highwaymen, and when they were asked if Mademoiselle Nikita was in the closed *troika* they imagined all sorts of horrible depredations, and shouted with all their might for "Help!" "Murder!" "Assassins!" etc.

The truth was soon revealed by one of the mysterious gentlemen, who explained that one hundred citizens, comprising the Musical Society of Mohileff, had resolved to meet and welcome the prima donna.

And so Nikita arrived at Mohileff, where her brilliant reception more than made amends for the perils of that eventful ride through the snow.

Musicians in Council.



Dramatis Personæ.

DR. MORTON, Pianist.
MRS. MORTON, Violinist.
MISS SEATON, Soprano.

MISS COLLINS, Contralto.
MR. TREVOR, Tenor.
MR. BOYNE, Baritone.

DR. MORTON. You remember that little book, *Music Study in Germany*, which attracted a good deal of attention some years ago. Well, the authoress, Miss Amy Fay, has lately published what she calls the "Deppe Finger Exercises for developing an artistic touch in pianoforte playing" (W. Reeve, London). Miss Fay studied under Deppe in Berlin, and as people who have read her book are constantly writing to ask for additional light on the Deppe method therein described, she determined to publish these exercises with explanatory notes. As the title implies, the exercises are entirely for tone-production, and the explanatory notes treat chiefly of the proper position (according to Deppe) of the hand and fingers. It was Deppe's theory that no school of piano-playing has hitherto existed. He was under the impression that there is a recognised school of singing and of violin-playing, but that when it comes to the pianoforte there are no fixed laws, and each teacher goes his own way. Personally, I am not of opinion that the professors of singing, or of the violin, are superior to those of the piano in this respect. We are all apt to go our own way, and think it the best. However, to return to these exercises, it seems probable that they would be useful in the formation of a fuller tone, if practised under the direction of a competent teacher.

Boyne. There is no doubt that far too little attention is paid to tone by most masters. Quality is too often sacrificed to quantity. There are plenty of players before the public who can deafen us with the left hand alone, but how few who can "sing" with either!

Mrs. Morton. I believe at the Stuttgart Conservatoire quality of tone is made of the highest importance. I have a German friend who studied at Stuttgart, and she told me that for hour after hour she had to practise striking the same note with the same finger, till she could recognise and appreciate all the varying gradations of tone of which one note is capable. I am bound to admit that in the end she got a "pianoforte arm," and now she cannot play at all.

Dr. M. The Germans seem to be turning their national virtue of thoroughness almost into a national vice. But to return to my budget. I have here a remarkable composition

called the "Classic Lancers," introducing popular airs from the works of all the greatest masters, arranged by Jules Lorraine (Wilcock Bros., London). These Lancers open with a few bars from Haydn's Surprise Symphony, and include extracts from a Sonata of Beethoven, an Impromptu of Schubert's, an Album Leaf of Schumann's, a Bourrée of Bach's, and a Rondo of Mozart's, to say nothing of airs from Handel's "Scipio" and Mendelssohn's "Athalie." This is a new departure in dance-music, and one that is anything but creditable to the taste of either publisher or arranger. From the same publishers I have an Intermezzo, descriptive of a sleigh ride on the road to Moscow, by Paul de Loëtz. It will give you, perhaps, a sufficient idea of the style of this piece if I tell you that it has an obligato accompaniment of "bell-bracelets." "It is usual," says the composer in a prefatory note, "to get a friend to use them, but when this is not convenient a good effect may be produced by attaching them to the toe of the boot!" "Skating Waltz," by Harold Gray (Elton & Co., London), is a simple but tuneful piece, distinguished by more variety of theme than is usual with most English waltzes. It is easy to play, and, I imagine, would be pleasant to dance to. The cover is adorned with an appropriate picture of a skating scene. Lastly, I will call your attention to six compositions for the Grand Organ, by George MacMaster (Schott & Co., London). These consist of an Offertoire, Marche Nuptiale, Communion, Epithalame, Pastorale, and Grand Chœur. Without being at all elaborate, these are thoughtful, well-written compositions, very superior in every way to the so-called organ pieces with which we are only too well acquainted, and whose chief merit appears to be that they are equally suitable for the American organ or harmonium.

Miss Seaton. I have a setting of Browning's lines, "That May Morn," by Mary Nicholson (B. Williams, London). It is curious what a fascination Browning has for some composers; I suppose they are actuated by the same principle that leads poets to attempt to translate Heine, i.e. the desire to achieve the impossible. There is no harm in Miss Nicholson's little song, except that it does not match Browning's poetry. It has a simple conventional melody, which would have harmonised very well with

words by Weatherley or Oxenford. There are few composers, probably, who could translate the lines,

"Blue ran the flash across,
Violets were born,"

into music. A pretty soprano song is "As the Moon's soft splendour," words by Shelley, music by Gilbert Betjemann (Novello, Ewer, & Co.). The lines, you remember, are addressed to a lady singing to her accompaniment on the guitar. The melody is pretty and unhackneyed, while Mr. Betjemann has been particularly successful in his imitation of a guitar accompaniment. Altogether, this is a really fascinating song, and worthy of being sung by Madame Albani, to whom it is dedicated. A very different style of composition is "Knowing," words by Frances Ridley Havergal, music by Harris Alleyne (Weekes & Co.). This is a little sacred song with a simple melody and a slight accompaniment. It is probably only intended to be sung as a hymn at revivals or mission services.

Trevor. I have one of Novello's nice albums of songs for a tenor voice. This particular album contains twelve of the most popular tenor airs from Handel's oratorios, edited by Alberto Randegger. As you know, these volumes are always well arranged, and admirably got up in every way. "O Rushing Wind," by R. B. Addison (Novello, Ewer, & Co.), is not a bad song in its own style, though that does not happen to be the style I care for. The composer, treating Blumenthal to the sincerest flattery, entrusts his message to the wind, to begin with. The wind proving an unsatisfactory go-between, he concludes to "wing his soul to Heaven's bright gate, and there for ever stay," of course to an arpeggio accompaniment. I have heard that sort of thing many times before, and have never been particularly interested. However, I am bound to admit that in this case the melody is agreeable, though the accompaniment is depressingly familiar. I have, besides, four settings of Shakespearean songs by Arthur Aldridge (John Heywood, London). These consist of "Where the Bee Sucks," "Full Fathom Five," "Come away, Death!" and "Who is Silvia?" Of course in a consideration of these compositions it is difficult to avoid making comparisons. For example, while Dr. Arne was particularly successful in his setting of the first, Mr. Aldridge also has not failed to provide it with suitable music. It is, by the way, an obviously easy poem to set. As for "Silvia," I cannot imagine her wedded to any other harmony than that of Schubert, so I will say nothing of Mr. Aldridge's attempt in this direction. His treatment of "Full Fathom Five" I can only describe as flippant; *allegretto con moto* is surely rather too lively a tempo at which to sing about a drowned father. But "Come away, Death!" pleases me better. It is more sympathetic in conception, and there is a touch of originality about the accompaniment.

Mrs. M. I have a couple of Novello albums, the first containing eight short pieces for violin and piano, by Ethel Boyce; and the second, ten pieces for violoncello and piano, by Arnold Dolmetsch. Both sets are extremely easy, and suitable for clever children-players. Miss Boyce's compositions are the most attractive to my mind, and I prefer her accompaniments. Mr. Dolmetsch's pieces are all intended to express some emotion, such as tenderness, joy, or happiness, and he is not always successful in his delineations. His accompaniments are quite elementary.

Boyne. We all agree in disliking the ordinary drawing-room comic song, but I happen to have one here which is of a rather superior type. It

is called "The Serenader," by Theo. Bonheur (Willcock Bros., London). It tells in sentimental strains of a lover who serenaded his mistress, and sang "in a soft throaty tenor, of the moon, the stars, and his queen." A vision in nocturnal white appears at the casement, and he continues softly twanging his sweet mandoline until, "in Hibernian accents she murmurs, 'O'm sorry the leddy ain't in.'" This song may be recommended for performance at parish entertainments, and any one who combines a command of sentiment with a sense of humour ought to make a success with it. A good song in a different style is a setting of Tennyson's lines, "In love, if love be love," by Helen Coryn (Weekes & Co.). It is suitable to either a baritone or a contralto, and its attractions are heightened by a pretty violin obbligato.

Miss Collins. I have two sacred songs (published together), "The Lord will look upon my Tears," and "Love is strong as Death," by Alexander Thompson (Reid Bros., London). The first is a really beautiful and reverent setting of Phineas Fletcher's exquisite words. This composition affords a refreshing contrast to the conventional "drawing-room" sacred song, in which the words are usually religious, and the music of the most commonplace ballad type. The second, the words of which are by Christina Rossetti, though showing decided originality, does not please me so well. There is neither the fine simplicity, nor the complete absence of self-consciousness, by which the setting of Fletcher's lines is distinguished. But this may be partly due to the fact that Miss Rossetti's poem does not supply the same amount of inspiration. The line "Wilt Thou see Thy perishing me?" for example, offends the ear like a false note in music.

"Our Street Singer."

BY ANNIE MARTIN.

WE were walking along the street one evening, engaged in an interesting conversation, when suddenly we both stopped as the mellow tones of a rich contralto voice fell on our ears. It was only a street singer; but her voice was so different from the usual harsh tones one hears, that we drew nearer to get a sight of the girl. But there was such a dense wall of human bodies surrounding her, that, push as we would, we could not see her face. It was a cold evening towards the end of December; snow was falling heavily, and already our fingers began to feel stiff and dead. We turned away and soon again had taken up the thread of our conversation; but *still* the sweet tones lingered with us. We entered our comfortable dwelling, and after supper drew our chairs round the fireside, while Minnie lay on the sofa and read aloud. Then she went to the piano, and NOT being particularly musical, played a few jingling waltzes; but we loved them, because Minnie played them. Three orphans, we lived very happily together. WE were very fond of music, Joe and I, and went regularly to every concert, taking Minnie with us, as she would have felt lonely at home.

One evening we set out to hear a young singer, who had just made her *début* in London, and was now making a tour in the provinces. She was applauded, and got a very warm welcome; though I was disappointed in her.

We left the hall, and started to walk home, for, not having money to throw away, we seldom drove. We were only two streets from the hall-door, when we came on "our old street singer," as my brother Joe and I named her. "How sweet her voice was; so much sweeter than Mdle. L—'s; and yet what a warm reception *she* had received," I thought to myself.

It was a cold, cold, frosty night, and there were but few people around her. Without any difficulty we got close beside her, and I was startled to see the delicacy of her face, and the sad, melancholy look it bore.

Minnie was grumbling at standing so long in the cold; so I hurriedly dropped a shilling into her hand, and we passed on—on to our comfortable home.

It was one day, about three months later, I was confined to the house with a sprained ankle. "Rest, rest," was the advice of the doctor; so I was lying back in a comfortable easy-chair, but not feeling in a particularly happy mood. Minnie was beside me, entertaining me with some gossip about our new neighbours. Suddenly "that sweet voice" made me start, and forgetful of ankle and doctor's advice, I jumped up, and crawled to the window. Yes, it was "our old singer." Although it was nearly the end of March, the winter was by no means past. A drizzling rain was falling, and the street was sleety and wet.

"Minnie," I cried, "look at that poor girl. Open the door, and give her this shilling; and I say, Minnie, she looks so cold, poor thing, won't you bring her in? and you're such a dear girl, Minnie, you know you are," I caressingly added.

Minnie was out of the room before I had finished the sentence. I heard "our old singer" being led to the kitchen, and I was not long in following. We had only one "maid of all work," who had been maid to our dear mother. We looked upon her almost as a friend. Good-hearted soul, she was in the act of making coffee as I entered. Soon the poor girl had eaten ravenously, and now Minnie began to speak to her.

"You are so unlike a street singer," Minnie was saying. "How did you ever come to have to make your living in that way? I am sure you were not born to it?"

The girl's eyes filled with tears as she heard the kind words, probably the first that had been spoken to her for many years.

"It is a sad, long story," she said, and her eyes flashed with pride as she added, "No, I was not born to it."

"Won't you tell me your story?" Minnie gently asked; "it might do you good to tell it to me."

"You are so kind," cried "our singer," "so kind. Yes, I'll tell it to you."

Then she began—

"My mother was an opera singer. She had a most beautiful voice, and the people could not make enough of her. She was fêted, and praised, and the papers were full of her beauty and the marvellous power and charm with which she was possessed. She married, of course, after she had been a good many years on the stage. She married a man, whose one wish on earth seemed to be to get as much of poor mother's money as he could squeeze out of her, and spend it all on himself. Into the bargain, he was a heavy drinker. Alas! poor mother, and alas! alas! that I should so have to speak of my own father! Poor mother's health began to give way; and as her system sank, her voice became feebler. The papers published little paragraphs like this: 'There is no doubt Mme. Sivogne's voice is losing somewhat of its power; we should strongly advise a month's

complete rest.' Oh, my poor mother!" sobbed the girl.

"About this time I was born. Mother still played on the stage; but these little paragraphs increased every day in number, and it ended in my mother's having to break off her engagement. Then she sank so low; she went to the Music Hall; but one evening her voice actually cracked, and the audience hissed. Every copper my mother won my father spent. He had been drinking very heavily, and he died one evening in delirium tremens! Then mother fell ill, and we were almost starving. She recovered, however, and for some years taught singing to a few of the tradesmen's children. But poor mother's health again gave way, and one night we had not a scrap of bread in the house. Mother was lying on the poor, uncomfortable bed, half asleep. I stole out and started to sing some old airs which she had taught me. That evening I took home three shillings. That was 'my first appearance in public,' and I have appeared almost every night ever since. It is now five years since my dear, dear mother died, and I have had to do something to win my bread."

"And have you no friends?" I asked.

She turned an astonished face towards me, saying at the same time, in a hesitating way, "I—I thought I had only *one* listener."

"You will be no worse of having had two," I said. "One thing is certain, you *must not* any longer sing on these cold, dreary streets."

She stayed with us that night. I attended our Choral Union practisings once a week. Our conductor was one of my "chums." I told him the girl's story.

"Something must be done," were the words he said.

Her story spread, and already an old relation of our own had offered her a home till something definite could be arranged.

A philanthropic woman who heard of her eventful life called on our relative, saw the girl, heard her sing, was delighted with the mellow tones of her voice, and it all ended in her offering to pay for getting her voice properly trained. The girl gladly accepted her kind offer, went to London, then to Italy, and came out as a professional singer.

To-night we have just come from a concert, at which she was making her first appearance in our town.

Things are changed since then, of course. Minnie is married, Joe is about to be; and I, well, I am married too, and to-night I have been telling my sweet wife the pathetic story of the young singer, whose charming voice, and whose sad, melancholy face had so much impressed her. "Poor girl! May God bless her," murmurs my wife, and so say I.

FRAU WAGNER has presented to each of the 350 performers in the Bayreuth Festival an *édition de luxe* of the "Parsifal" and "Tannhäuser" text-books as a souvenir.

BARON VON PERKALL has accepted for the Royal Opera House at Munich a new opera in one act, "Gringoire," text after the celebrated drama of Théodore de Banville, music by Ignace Brüll, the excellent Viennese composer, who is at the same time one of the leading German pianists, and as such well known in London. Mr. Brüll is the author of many highly-renowned compositions of different kinds, especially for orchestra, piano, and the human voice. His charming "lieder" and his opera, "The Golden Cross," made him a favourite composer in Germany and Austria. In Munich "Gringoire" will be played for the first time in the middle of April.

Music in our Public Libraries.

THE constant and, in recent years, rapid growth of public libraries raises prominently the question whether the claims of music receive due recognition at these valuable institutions. The question is one eminently requiring discussion on a

COMPREHENSIVE BASIS.

With this object, we have been in communication with the librarians of most of the public libraries of the United Kingdom (to whose unfailing courtesy in answering our inquiries we are much indebted), and we have been fortunate enough to elicit some valuable expressions of opinion, as well as much interesting information on points of fact. We will now endeavour to indicate how the question stands. As far as possible we have followed the general consensus of opinion, where such exists; but it must, of course, be understood that the responsibility for many of the views and arguments expressed is our own. It is satisfactory to find that

MUCH GOOD WORK

has already been done in this matter. At a number of libraries (for example, Manchester, Cardiff, and Rochdale) a musical department has been in existence for over twenty years. From time to time the matter has been brought under the notice of the Library Association of the United Kingdom, and gradually the good example set by these musical pioneers has been followed by other towns. At present music (that is, music proper as distinguished from literary works on music) is recognised, so far as we have been able to ascertain, in about thirty libraries. The list, which is not exhaustive, includes the following towns:—Manchester, Birmingham, Leeds, Sheffield, Cardiff, Nottingham, Leicester, Bradford, Halifax, Doncaster, Rochdale, Stalybridge, Darwen, Barrow, Folkestone, Reading, Cambridge, Norwich, West Bromwich, Wednesbury, Aston, Handsworth, Shaw, and (in the Metropolis) the districts of Battersea, Bermondsey, Camberwell, Chelsea, Dulwich, Fulham, Hammersmith, and Peckham. And in many other towns, the library, while not supplied with actual music, is well equipped with books on the theory and history of the Divine Art. In almost every case the result of the addition of music to the library has been

EMINENTLY SATISFACTORY.

There is a steady demand for the works supplied, the issue being sometimes as high as 3000 volumes per annum; and this demand is not confined to any one class of readers. The middle class are doubtless, on the whole, the most frequent borrowers, but in several towns the working-classes also are keenly appreciative of the advantages of the Musical Department. Of course there is always a run on the comic operas, especially Gilbert and Sullivan. They resemble the most popular novels in being always "out." But it would be quite a mistake to suppose that "Pinafore" and "The Mikado" constitute the bulk of the musical pabulum. Abstruse works on Harmony and Counterpoint (such as Albrechtsberger, Cherubini, Ouseley, and Spinola) are in frequent request. The Cardiff Library contains a complete set of the operas of Wagner, including "Walkyrie," "Rheingold," and "Götterdämmerung." The same library contains about fifty volumes of pianoforte duets, including arrangements of Beethoven's symphonies and his trios, quartets, quintets, sextets, and septuor, also works by Grieg, Moszkowski, and

Saint-Saëns. The Manchester Library has as many as 26 volumes of the works of Mendelssohn, including such works as "Christus," "Loreley," "Edipus," and "Son and Stranger." Nor is the piano the only instrument represented. The Manchester Library contains a fair collection of flute music, and in other collections a place is assigned to the violin, the violoncello, the harmonium, and the organ.

In a number of musical towns the library has really become a centre of

SWEETNESS AND LIGHT,

affording direct help in the study and practice of music. Thus at Norwich, all the works produced at the Triennial Festivals are from time to time added to the library. A similar practice is also in force at West Bromwich. At Leicester the music is selected by a member of the local Philharmonic Society. At Cardiff the musical *répertoire* contains many of the works performed at the Chamber Concerts, and the insertion of the opus number in the catalogue facilitates their identification. Pages might be written on the organisation of these musical departments. But there is no use in flogging the willing horse, or in preaching to the converted. It is better to turn our attention to the libraries where as yet the claims of music are

NOT RECOGNISED.

Even here we are pleased to find that there is promise for the future, as a number of librarians report that they have the matter under active and favourable consideration.

The number of librarians, among our correspondents, who are *opposed* to the object we have in view may be reckoned on the five fingers. A few are neutral. The great bulk are favourably disposed towards the idea, but for the present consider it impracticable, on various grounds, so far as their own libraries are concerned. One rather startling suggestion is that the provision of music in connection with public libraries is

ILLEGAL!

Solvitur ambulando is the most practical solution of this difficulty. Somehow a good many librarians contrive to keep a Musical Department, and yet do not appear to get "run in" as violators of the law! But our apprehensive correspondent may be reassured. In the main Act affecting public libraries (that of 1855) the *matériel* of the libraries is defined as "books, newspapers, maps, and specimens of art and science," which is quite comprehensive enough for the most ardent musician. It is well known that there is a legal question in connection with public libraries, namely, whether the establishment of *lending* libraries is not *ultra vires*, there being some ground for supposing that it is only *reference* libraries that are contemplated in the Act. However, that is a question which we need not discuss. Whatever the *nature* of the authority, it certainly applies to music as well as to books.

THE ATTITUDE OF "THE TRADE"

is a factor in most questions. "Great is Diana of the Ephesians." Public libraries do not escape its influence any more than other institutions. There is a well-known watering-place where a proposal to found a public library in commemoration of the Jubilee fell through owing to the opposition of the local circulating library interest. It was "bad for trade," that grand touchstone of universal application. But we do not think the most susceptible music-publisher or music-seller need be alarmed. On the contrary, the additional publicity given to the music they deal in would lead to an increased demand. In one point music is quite different from books. A book is read once or twice in a lifetime; thus when it is got out of a

library, the demand, so far as that reader is concerned, is satisfied. Music, on the other hand, is intended to be *performed* rather than *perused*. Thus *after* a musician has utilised the library to make himself acquainted with a given piece of music, the demand is still likely to be maintained. He will not rest content with *one* perusal; he will wish to entertain his friends with his new-found acquisition. Of course he can't run round to the library every time he has a musical evening; and if he *did*, he would probably find that what he wanted was "out." Thus he ultimately *buys* the music. The library here has a twofold function. *Directly* it aids the cultivation of music; *indirectly* it promotes the legitimate business of the music-publisher and the music-seller.

ACTIVE OPPOSITION

might have to be encountered from two classes of people, the non-musical and the ultra-democratic. "The man who hath no music in his soul" may perhaps be left to Shakespeare's condemnation, but in these days of Tory Democracy and Christian Socialism the working man is a power to be reckoned with. Now even if music could be described as a luxury of the well-to-do, it would not by any means follow that it should be ignored at our public libraries. The well-to-do contribute to the libraries in proportion to their higher means, and have a right to claim their share in the common benefits. The magistrate, who lately reprimanded a well-to-do gentleman for sending his children to the Board School to which he largely contributed, was as unjust as he was illogical. But in truth it would now be absurd to reckon music as an appanage of any particular class. We saw that the Musical Departments now organised are, in many towns, fully appreciated by the working-class population; and there can be no doubt that through the Board Schools, if through no other medium, the number of music-lovers among working men and working women, already considerable, is constantly being increased.

But the objections are chiefly negative, "no demand" and "lack of funds." Musicians have here the remedy in

THEIR OWN HANDS.

They should push the claims of music on their local library committee-men. It is pointed out by the librarian of Halifax that musicians, as a class, whether amateur or professional are not great readers. Hence they are seldom prominently associated with the public library movement, and in the competition of subjects music, being feebly supported, often goes to the wall. What is wanted then is

ENERGETIC ACTION

on the part of musicians. They have every right to put forward their claim, as students of an ennobling branch of human culture, and, in a more prosaic position, as ratepayers.

The librarian is often sympathetic, but he is powerless until his hands are strengthened. Then let outside pressure be brought to bear. It is not enough to say that the library has no available funds. The committee of many libraries, being restricted to the yield of the rate of 1d., are always sitting on the money-chest, like Mr. Goschen as depicted in the pages of *Punch*. The funds are limited, and every want cannot be supplied; but that is no reason why music should always be left out in the cold.

The question really is, Which of the applicants is the most pressing? Without comparing the committee-men to the "unjust judge," the applicants certainly resemble the "importunate widow." Students of art eagerly demand the *Seven Lamps of Architecture*, the *Stones of Venice*, or *Modern Painters*;

clergymen ask for commentaries and (shall we tell it in Gath?) even for sermons; sweet young ladies with charming persistence dun the poor librarian with requests for unlimited supplies of three-volume novels. Meanwhile, our musician dwells apart like Sakya-Mouni in a Nirvana of sweet sounds. Fiction, poetry, history, philosophy, theology, art and science join in the internecine fray, and music is left without a champion. The lists are open. Will none of our readers enter? On for St. Cecilia and Merry England!

We reproduce below a selection from the letters of our correspondents. Nearly all the letters we have received are interesting in themselves, but those we have selected deal specially with the points we have had in view.

We are glad to be able to add that we have made arrangements with Mr. Brown, Librarian of the Clerkenwell Public Library, the well-known compiler of the *Biographical Dictionary of Musicians*, to compile a model catalogue, such as he suggests in his letter printed below. We hope that this catalogue will appear in our issue for April.

ASTON.

PUBLIC LIBRARY, PUBLIC OFFICES,
ASTON, BIRMINGHAM, 29th January 1892.

SIR,—In reply to your queries I beg to say that the Aston Manor Public Library has a Musical Department of about 400 volumes, consisting of a good general selection of classical and modern music, oratorios, cantatas, operas, comic operas and operettas, masses, etc., also of symphonies and other instrumental music. There are also a fairly good number of works on the theory of music, primers, history of music, etc. We have, however, as yet, no sheet music, but we have various collections of songs in book form.

We find that the musical section of the library is highly appreciated by all classes of borrowers; operas, songs, and pianoforte music being most in demand. I enclose a copy of the special rules applicable to this department, merely adding that the musical works are accessible to all residents on the same terms as to freedom as the rest of the library.—Yours faithfully,

ROBERT K. DENT, Librarian.

BATTERSEA.

CENTRAL LIBRARY, LAVENDER HILL,
LONDON, S.W., 1st February 1892.

SIR,—It gives me much pleasure to reply to the questions you have addressed to me on this subject, and to find that you are giving your attention to a question which is equally interesting to the musical public and to the users and conductors of public libraries.

(1) We have a selection of musical works in each of our libraries, consisting generally of the best standard operas and oratorios, with works for the pianoforte by such classics as Beethoven, Mendelssohn, Mozart, Chopin, and Schubert. For various reasons we only issue music in bound volumes. Borrowers for this department are numerous and increasing, about 1000 readers having availed themselves of the privilege at our central library during last year, chiefly belonging to the artisan and lower middle class. The most popular composers, in order of preference, appear to be Sir Arthur Sullivan, Wagner, Handel, Beethoven, Mendelssohn, Verdi, Gounod, Schubert, Balfe, Mozart, Meyerbeer, Rossini, Weber, and Donizetti. The most popular work appears to be Beethoven's Sonatas, and, speaking generally, I think there is more demand for works of that class than for operas and oratorios.

I should like to point out, however, that as public libraries are only now beginning to be established in London, their experience is necessarily brief, and cannot be so valuable as an indication of the public taste as that of provincial libraries, where, in many cases, music has been in circulation for more than a generation past.

It is our aim in all our new purchases to consult

the wishes of our readers, who are invited to make suggestions for that purpose, and, as far as our limited means will allow, the scope and variety of our musical departments will be continually extended as time goes on.—I am, Sir, yours obediently,

LAURENCE INKSTER, Secretary and Librarian.

BIRMINGHAM.

CENTRAL FREE LIBRARY, RATCLIFF PLACE,
2nd February 1892.

DEAR SIR,—In answer to your letter of the above, I have pleasure in sending the following particulars:—

Standard music in volumes—operas, oratorios, etc.—is provided in the lending libraries here, but sheet music is not.

Statistics relating to the issue of music will be found on page 4 of the report sent herewith.—Yours respectfully,

J. D. MULLINS.

CARDIFF.

CHIEF LIBRARIAN'S OFFICE,
3rd February 1892.

SIR,—I am glad to find that the *Magazine of Music* is taking up the question of Music in the Public Libraries.

The Cardiff Free Library has been supplying music to its borrowers for twenty years, and of recent years the supply has been largely increased, so as to include nearly all the best works of the great composers of instrumental music arranged for the pianoforte, for either two, four, or more hands, and vocal scores of all the great operas, together with a liberal supply of the lighter operas, such as the Gilbert and Sullivan's, "Falka," "La Mascotte," "Dorothy," and so on. We have also paid special attention to songs by the great masters, and the library contains a very wide selection, comprising songs by Mendelssohn, Beethoven, Brahms, Bruch, Franz, Grieg, Jensen, Lassen, Liszt, Mackenzie, Moszkowski, Mozart, Rubinstein, Schubert, Schumann, Wagner, and probably the greatest living English song composer, Maude Valerie White.

In the library catalogue all the music is catalogued under the collective heading "Music," with the following sub-heads:—

1. Books on the theory of music, musical history, etc.
2. Books on musical instruments.
3. Vocal scores, songs with words, vocal duets, trios, etc.
4. Works arranged as pianoforte solo.
5. Works arranged as pianoforte duets.
6. Miscellaneous.

This arrangement greatly facilitates references to the catalogue. Another feature is, that we give in the catalogue the opus numbers of the works in each volume of music by the great composers, a fact which is much appreciated by people who attend the Cardiff Chamber Concerts, the programmes of which are always issued a week or two before the concert takes place, so that those who wish may make themselves acquainted beforehand with the music to be played. This adds considerably to the enjoyment of the concerts.

The excerpts from the library catalogue sent herewith will show at a glance the character of our collection. It is almost severely classical. Practically we have no sheet music; what little we have is bound in volumes, as in the case of Maude Valerie White's songs, where we bind eight or ten songs to a volume. Under the guidance of a member of the committee, who is a very skilful and learned amateur musician, we have purchased the editions of great composers issued by Peters of Leipzig, Augener & Co., and similar publishers. As to the working of the department, we allow borrowers to take a volume of music instead of an ordinary book, and allow the same time, fourteen days, for its perusal. The comic operas are always "out," as regularly, in fact, as the most popular novels. Well-known works, such as "Elijah," "St. Paul," Beethoven's Sonatas, Mendelssohn's "Lieder ohne Worte," Mozart's Sonatas, and the standard operas, are also in regular demand. The less-known composers, such as Brahms, Grieg, Moszkowski, Scharwenka, and others, are also used by a select circle of borrowers, who appear to appre-

ciate greatly the opportunity of borrowing from such a wide collection.

I am afraid that to say all I could upon the subject would exhaust your patience. The subject is of considerable interest, and no doubt in time every public library will have its collection of music. It is not everywhere approved at first, the small-minded committee-man has an opinion on the point, and checks the enterprise with such criticisms as, "Music, good gracious, what for? You will be suggesting that we should buy pianos next." But I draw the line at providing the music in libraries, though the pianos might be provided elsewhere with advantage.—I am, yours faithfully,

JOHN BALLINGER.

CHESTERFIELD.

PUBLIC FREE LIBRARY, CHESTERFIELD,
29th January 1892.

DEAR SIR,—In reply to your circular (to hand to-day), I beg to inform you that—

I. Our library does not possess a musical department. I am very sorry to say we have scarcely anything in that branch. Unfortunately our very limited means does not allow the committee to form such a department. It would be highly popular with a very considerable number of readers. I am often asked for such works. Our chairman is himself a composer. The town has a musical taste. Our Harmonic Society stands very high, and has competed even in London very successfully.

II. I consider it very desirable to have a musical department, but in our case it is not practicable from want of funds.—Yours truly,

D. GORMAN, Librarian.

CLERKENWELL.

CLERKENWELL PUBLIC LIBRARY,
SKINNER STREET, LONDON, E.C.,
29th January 1892.

DEAR SIR,—This subject was considered by the Library Association of the United Kingdom nearly twelve years ago, and has been revived in various forms since; while many large provincial libraries, like Birmingham and Nottingham, have long had musical departments in connection with both reference and lending libraries. In Clerkenwell nothing has been done towards forming a library of practical music, though the matter has been discussed, for the simple reason that there is absolutely no demand for musical works. In these circumstances the commissioners have thought it best to await public inquiry before committing themselves to an expenditure which might, with a limited income, tend to starve other equally important and more popular sections of the library. We have a fair selection of text-books on the theory of music, various works on the organ, pianoforte, violin, and on musical history, and these are very often taken out by all kinds of persons.

Personally I am strongly in favour of having a musical department attached to every public library, and if it would in any way tend to popularise the art, especially in the direction of raising the standard of taste, I should be delighted to assist in any movement having for its object the universal establishment of such centres of musical education. In the *Library* for 1890 I published a short paper on the best books to have in a musical library for popular use, based on the experience got while writing my *Biographical Dictionary of Musicians*; and though special mention is not made of what vocal or instrumental works to procure, I think that something of this sort might fitly occupy a brief space in your journal. A list of the best musical works to have in a popular library, with prices, etc., and including scores of operas, oratorios, cantatas, church music, collections of songs, pianoforte and organ music, with certain full scores of orchestral works suitable for educational purposes. A guide of this sort is almost indispensable to begin with, as all libraries are not blessed with unlimited funds, nor librarians with the necessary knowledge of the subject, and when such an approximation to the cost has been made known, no doubt the question would be brought forward in a more practical form than hitherto. The two factors with which the

movement will have to contend are, in small libraries lack of funds, and in poor neighbourhoods utter indifference to the matter.

I wish you all success in your effort to ventilate this important question, and shall be glad at any time to co-operate in any movement which may result from your labours. There can be no doubt but that in many libraries even musical theory is neglected, and I could indicate catalogues where Music as a subject-word never occurs.—I am, yours faithfully,

JAMES D. BROWN.

DARLINGTON.

CROWN STREET, DARLINGTON,
29th January 1892.

DEAR SIR,—In reply to your circular I beg to say that we have not a musical department in this institution, but should very much like one. We are restricted in our labours by the fact that the rate only produces a matter of £650, and we find it little enough to meet all expenses.

I have hopes that the day is not far distant when we shall be able to include music in our purchases, and I am convinced that when we do so, it will be to the delight of a great number of our readers.—I am, Sir, yours faithfully,

B. R. HILL.

FOLKESTONE.

THE PUBLIC LIBRARY AND MUSEUM,
GRACE HILL, FOLKESTONE,
29th January 1892.

DEAR SIR,—In answer to your letter re "The Organisation of a Musical Department in Public Libraries," I may say that we have just started a music department, a gentleman having presented a number of bound works to commence with. I am of opinion that the issue of music by public libraries will be a great help and a boon to many who cannot afford to purchase the classics. I think only first-class music should be issued, and that only in a bound form.

Wishing you success in your inquiry—Yours truly,

STUART S. HILLS, Librarian.

FULHAM.

FREE PUBLIC LIBRARY,
FULHAM, S.W., 4th February 1892.

DEAR SIR,—In reply to your communication, I have the pleasure to inform you that a musical department has existed here for four years, has always been thoroughly appreciated, and now consists of over 200 volumes of standard works, classified as follows:—Sacred music, oratorios, anthems, cantatas, etc.; instrumental music, piano, violin, organ, flute, etc.; instruction books; operas, piano and solo; works on the theory; dance music, songs, etc. No sheet music.

Of course the better class readers use this department the most, as the poorer classes have still to depend for their musical education on the daily exodus of the Saffronhillians.

The books mostly in demand are the operas and instruction.—Yours faithfully,

HENRY BURNS,
Librarian and Secretary.

GOSPORT.

GOSPORT AND ALVERSTOKE.
FREE PUBLIC LIBRARY,
29th January 1892.

DEAR SIR,—In answer to your communication re Music in Public Libraries, I beg to say this library does not at present include a musical department, but we have been open only eleven months, so no time is lost.

I intend at the earliest favourable opportunity to bring the matter before my committee, as I consider that good music is nearly as necessary to a community as good literature.

I am not in favour of filling the shelves with cheap music, that is to say, music which, however good, is by reason of its low price within the reach of all. The music I consider a library should provide for its borrowers, are the works of the great masters, and all really good music, which from its cost is only within the reach of the few.

Being an enthusiastic amateur musician, perhaps my opinions are of little weight by reason of my very natural bias.—I am, dear Sir, yours obediently,

B. CARTER.

HALIFAX.

PUBLIC LIBRARY, HALIFAX,
29th January 1892.

SIR,—Replying to your queries, I may say—(1) that we have not a musical department in this library. At our Akroyd Branch Library we have a selection of octavo and quarto operas, oratorios, etc., for which there has been a moderate demand, but certainly not to the extent which I should have expected, judging from the apparent interest taken in music in this town; (2) I do not see the slightest objection to having a well-stocked musical department in a public library. In fact, I would go so far as to say that there ought to be one. But here library committees are met by a formidable obstacle. A full and well-selected musical library is an expensive affair, and most public library committees have only 1d. in the £ on the ratel of their district as the wherewithal of their operations. They, like every one else, can make "no more of the cat than the skin," so have to limit themselves wherever possible. Now musicians as a body, whether amateur or professional, are not a reading class, so do not trouble themselves much about libraries; consequently, library committees are not pressed from that quarter, and that, I suppose, is the reason why so few libraries have stocks of musical works. Some one may ask why it is that library committees do not look out for substantial donations? Well, I imagine that there is not a library committee in the kingdom which does not do so. My impression is that the rate-supported public libraries of this country are the institutions from which the most is expected, and yet get the least assistance, public or private, as compared with any other. A parliamentary return of the public libraries dependent on a 1d. rate and under, and the estimate amounts of donations, together with amounts of bequests and endowments, and a few other particulars, for the sake of comparison, would be a curious study, and would be provocative of a few strange reflections on the boasted enlightenment of the last decade of the nineteenth century.

J. WHITELEY,

Secretary and Librarian.

HAMMERSMITH.

HAMMERSMITH PUBLIC LIBRARY,
29th January 1892.

SIR,—In answer to your letter received last evening, I beg to say that this library contains a small collection of musical works numbering about 160 volumes, which include the chief operas, oratorios, and collections of songs, a few tutors, and some pianoforte music, all of which are bound.

The persons who borrow these works consist chiefly of the middle class; the demand for all the music is fairly equal, preference, however, being shown for the operas of Messrs. Gilbert and Sullivan, and works of a similar character. During the first year the library was open the issue reached 3200—an average of 13 per day, which may be considered fairly good for so small a stock. I do not think it would be desirable to introduce sheet music into public libraries, because of the inconvenience of storing, and also on account of the expense, as it would last a very short time, and would constantly have to be replaced.—Yours faithfully,

S. MARTIN, Librarian.

HANDSWORTH.

PUBLIC LIBRARY, HANDSWORTH,
STAFFORDSHIRE, 4th February 1892.

SIR,—The music section of our library now contains over 500 musical works, representing anthems, hymnaries, etc.; cantatas, odes, etc.; masses, operas, oratorios, organ pieces, pianoforte pieces, piano and violin pieces, piano, violin, etc.; violoncello pieces, piano and flute pieces, sonatas, songs, trios, treatises, violin pieces, etc.; and is, we believe, a thoroughly comprehensive selection, intended to meet the most diverse tastes, and to illustrate every school of musical thought.

In January 1882 a resolution was passed, on the

motion of Mr. William Bragg, "That a standard selection of musical works be added to the lending library," and 187 volumes were purchased and placed at the service of the borrowers on July 24, 1882. Since that period additions have brought the number up to over 500 volumes. The issues of the musical works are as follows:—

1883 (eight months only)	1877 volumes.
1884	1914 "
1885	1663 "
1886 (eleven months only)	1819 "
1887*	2582 "
1888	2465 "
1889	2203 "
1890	2386 "
1891	2327 "

The operas, pianoforte pieces, and the better known oratorios and cantatas are greatest in demand, and I am of opinion that each work we possess serves its purpose.

With respect to the working of this department, I may state that each borrower, after having a voucher duly signed, can obtain, upon application, a separate music ticket, as well as a book ticket, and by these means have books and music at the same time.

The time allowed for the study of each work is fourteen days, with the option of renewal when the book is due.

The stock of music which we possess is due to Messrs. John Bragg, W. Buncher, and W. R. Hughes (City Treasurer of Birmingham), members of the library committee, and who were entrusted with the selection.

Under another cover, I have much pleasure in sending to you copy of the 1886 catalogue. A new one is in preparation, with each work appearing under the author, title, and subject, and hope to send you a copy at an early date.

Annexed I send to you a list of the free lectures that have been given upon musical subjects in connection with our library.—I am, Sir, your obedient servant,

JOHN W. ROBERTS,
Librarian.

LEEDS.

30th January 1892.

DEAR SIR,—In reply to your letter respecting the musical books in this library, I send you the following particulars, viz.:—

The *Reference Department* contains upwards of 400 volumes of music and treatises on the art, the majority of which were purchased from the executors of a gentleman who had formed the collection. It consists mainly of folio editions of oratorios and church services, anthems, songs, etc.; but I regret that I am unable to send you a catalogue, as one has not been printed.

The *Lending Department* contains 200 volumes of music, consisting mainly of Novello's editions of oratorios, operas, etc.; a catalogue of which is enclosed.

The books in the reference library are not allowed to be taken from the room, but the volumes in the lending library can be taken home. Books of and on music are very popular, and are issued to all classes of borrowers, but operas and oratorios are the most in demand.

It is impossible for me to furnish you with statistics of the number and social condition of persons taking out music, as no record of such particulars is kept.—Yours faithfully,

JAMES YATES.

LEICESTER.

FREE PUBLIC LIBRARY, LEICESTER,
29th January 1892.

DEAR SIR,—My committee have taken up the matter of music. I beg to enclose you an extract from our report for 1889-90, where the matter is mentioned. We have a number of text-books, and a considerable number of works have been added since this report. All classes use the music, and the department is worked on the same lines as all the other departments of the library. The works most in demand are the comic operas.

* The number of volumes was increased from 88 to 389. The issues in this section of library work from 1883-91 have, I think, Sir, met with marked success, and fully justify the step taken in this direction.

I am very much in favour of this movement, and wish that our funds would allow of a greater expenditure upon it.—Yours faithfully,

C. V. KIRKBY.

P.S.—We have no sheet music.

LOUGHBOROUGH.

FREE PUBLIC LIBRARY, LOUGHBOROUGH,
3rd February 1892.

DEAR SIR,—This is a matter which I have again and again advocated, and every year see more of its need. At present we have no class for music, but I have already taken steps to form such a section, and am promised a few works as a nucleus.

It seems very desirable indeed that every library should cater equally for the musician as for the mechanic or schoolmaster, and I hope the day is not far distant when this will be so.—I am, dear Sir, yours faithfully,

ZEBEDEE MOON.

MANCHESTER.

FREE REFERENCE LIBRARY,
KING ST., MANCHESTER, 29th January 1892.

SIR,—For at least twenty years there has been a musical department in connection with the lending libraries here, embracing a fair selection of such of the works of the great composers as are published in the royal octavo or quarto editions. Sheet music has never been circulated. The volumes are issued in precisely the same way as other books, and have always been well used.

In the reference library there is the nucleus of what is hoped will some day be a good collection of music. The number of books concerning music is already considerable.—Yours truly,

CHARLES W. SUTTON, Chief Librarian.

ROCHDALE.

ROCHDALE FREE PUBLIC LIBRARY,
29th January 1892.

DEAR SIR,—We have had a musical department connected with our library ever since its formation in 1872; to which we are constantly making additions, all the recently published operas, etc. The sheet music we have; but they are bound in volumes of convenient thickness, and issued that way. Last year we would issue about 3000 volumes of music, chiefly to respectable middle-class people. The greatest run is on the recently published operas, miscellaneous sheet music, and such operas as the "Bohemian Girl," "Faust," "Lily of Killarney," etc.

I enclose a printed list taken from (used) catalogues of the music in the library up to the printing of the supplementary catalogue of the lending department in 1889, which I trust may prove of interest. I personally consider the circulation of music one of the most satisfactory things connected with our Free Public Libraries.—I remain, yours obediently,

GEO. HANSON, Librarian.

ROTHERHAM.

FREE LIBRARY, ROTHERHAM,
29th January 1892.

SIR,—In reply to yours received this morning, we have no musical department here, it being beyond our means.

If we could indulge in it, it would no doubt be popular, and do good. Your Magazine is constantly read, and we have a fair proportion of lovers of music (judging from the books read as well as from "outside" knowledge of the people), and but for the smallness of our resources we should, I have no doubt, have a musical department in connection with the library.—I remain, Sir, yours very truly,

J. RIDAL.

SHAW.

OLDHAM, 30th January 1892.

DEAR SIR,—Ours is not what is generally termed a Public or a Free Library, but is supported from the funds of the Society; but in answer to your circular, received this morning, I am happy to say, in making considerable additions to our library a few months

ago, our committee were pleased to introduce some music, about fifty vols., by some of the most popular authors in both sacred, secular, and operatic music, such as Haydn, Handel, Mendelssohn, Donizetti, Schubert, Gilbert and Sullivan, Rossini, Pitman, and others, with a copy of the *Pianoforte Tutor* and *Magazine of Music*, all of which seems to be well appreciated by a working-class population, especially the songs from the English and Continental operas.—Yours respectfully,

JOHN WILD, Librarian.

SHEFFIELD.

CENTRAL LIBRARY, SURREY STREET,
29th January 1892.

DEAR SIR,—In answer to your communication, I beg to say that we have in each of our central and four branch libraries an average of about 250 complete musical works.

We have no distinct collection of musical works. The volumes we have are placed on the shelves and issued in the same manner as the rest of our stock.

It is impossible to estimate the number of persons who use these works exclusively, but they are used by all classes, the majority of those who use them are working people.

The musical works most in demand are operas; these are exceedingly well used, and the condition of many of them bears encouraging testimony to their popularity.

We have no sheet music whatever. Owing to the difficulties in the way of cataloguing and circulating it, together with the temporary nature of most of the sheet music published, I think it undesirable that this kind of music should be placed in a public library.—I am, dear Sir, yours truly,

THOMAS HURST, Chief Librarian.

ST. GEORGE'S, HANOVER SQUARE.

MOUNT STREET, GROSVENOR SQUARE, W.,
15th February 1892.

SIR,—I have to apologise for leaving so long unanswered your letter of last month on the subject of Musical Departments in Public Libraries. I regret that I am not able to give you information directly relating to the questions you ask, because our libraries for this parish are only as yet in process of formation. I should certainly be prepared to advise the Commissioners to place in the libraries the standard books on musical subjects. The most important historical works, including those of Burney and Hawkins, should find a place in the reference department of every public library, together with the text-books on the principles of music, and a selection of the full scores of the great composers, as also their biographies. By this means a really useful section would be open to the musical student, and I am sure it would be a very popular department of the library. Public library committees and librarians are indebted to Mr. James Brown, librarian of the Clerkenwell Public Library, himself the compiler of an excellent biographical dictionary of musicians, for a useful bibliographical list, published in vol. iii. of the *Library*; and with this available there should be no difficulty in forming such a collection as I speak of, always supposing there are funds at disposal.

The providing of music (bound and in sheets) in the lending libraries is more difficult. My own view—I only give it for what it is worth—is that the public funds ought not to be expended in purchasing the cheap and ephemeral music published in such vast quantities. The line might very well be drawn at the cantata (sacred and secular) in vocal, and sonata in instrumental music; nothing below this to find a place in the library. Here again it would be well to provide the works of the great masters, more especially those which are frequently performed and stand highest in popular estimation. We know how much it adds to the pleasure of the hearer if he can provide himself with a copy of a work while he listens to its rendering, and in this I think the public libraries may fairly be called upon to assist. I would give out too, for home use, the many useful music primers and the lives, in cheaper form, of the great musicians.—I am, Sir, your obedient servant,

FRANK PACY, Librarian.

WEDNESBURY.

FREE PUBLIC LIBRARY, WEDNESBURY,
29th January 1892.

DEAR SIR,—In reply to your kind inquiry respecting a Musical Department in connection with Free Public Libraries, I beg to say that I heartily concur with you, and should very much like to see one attached to every public library throughout the country, it being one of the best means of introducing the noble art to that class of people who at the present time, in this world of work and worry, and where competition is so keen in trade, are not able to obtain the means of procuring tuition, either vocally or instrumentally. In the year 1882, soon after my appointment at this library, I introduced a musical department, in the hope that it would meet the wants of those persons having musical proclivities, and also tend to excite the feelings of others, and so prove a boon to every one in the town. It consists of something like 200 volumes of oratorios, operas, cantatas, sonatas, overtures, part-songs, etc., by the best composers, in addition to works on theory; and I am very pleased to say that they are very much used by all classes and grades of society, and highly spoken of by visitors to the town who perchance visit the Free Library.

Out of an issue of 68,897 volumes for the year, 2343 volumes were musical books, out of a population of 25,000. Were the funds at our disposal more adequate a much larger number of volumes would undoubtedly be placed to that department. This is very much to be regretted, and I hope that the time is not far distant when the Act will be passed that another 1d. or 2d. in the £ will be forthcoming to support the most noble institutions in the country.—I am, yours faithfully,

THOMAS STANLEY.

WEST BROMWICH.

FREE LIBRARY,
3rd February 1892.

DEAR SIR,—In replying to your queries anent the above subject, I shall be brief in this first letter, but I hope to the point you desire.

There are in the lending department of this library—

68 oratorios,
40 operas (serious and comic),
5 volumes of songs,
11 containing anthems and glees.

As a proof of the appreciation shown by the borrowers is the fact that during the past year 513 volumes of music were issued. The best known music has the greatest circulation. The "Messiah," "Elijah," "Twelfth Mass," "Fra Diavolo," "Marta," "Pinafore," "Mikado," "Patience," and "Pirates of Penzance," have almost as large a circulation as the most popular novel. The performance of a work by our local Choral Society gives a publicity to the work which increases its demand, and it becomes almost a necessity to place in the library all works produced by the Society.

We have not any sheet music. The proportion of music to the total number of books issued is 1 per cent. This would be increased were the stock of music enlarged—a remark which might be made respecting every other class of literature, excepting perhaps poetry.

The average number of times that each volume of music has been issued during the past year is 4.08.

If I give a table of the average in each class the library possesses, the position or demand for music will be more easily comprehended.

Theology and Philosophy,	0.87
History, Biography, and Travels,	1.16
Law, Politics, and Commerce,	0.63
Science, Art, and Natural History,	1.84
Poetry and the Drama,	0.99
Magazines and Reviews,	3.07
Fiction,	10.88
Miscellaneous Literature,	1.39
Juvenile Literature,	16.11
Music,	4.08

Note.—The turnover of the stock in juvenile literature is 16.11; that of fiction, 10.88; which is followed by music, 4.08.—I am, yours truly,

D. DICKINSON, Librarian and Secy.

The Letters of a Leipzig Cantor.*

THE letters in these two volumes are the random thoughts of Moritz Hauptmann, a German composer and theorist, the friend and coadjutor of Mendelssohn, and from 1822 to 1868 the first teacher of his day. Most of them are addressed to Franz Hauser, who was for many years director of the Munich Conservatoire; there are also several written to Spohr, Köhler, and other musicians. Hauptmann thought very lowly of himself. He sent his chief work on harmony to Spohr, hoping that he would be so kind as to accept it, and let it take its place on his bookshelves. "I shall not expect you to read it. It is by nature abstract, and your business is with the concrete." He also said of himself that he was "bad at the fiddle, bad at the piano, out and out bad as a musician—that's the sum of me at thirty-five years of age." The world thought otherwise, and pupils flocked to his lecture-room from England, America, and Russia. Many of his pupils attained great eminence. Among them were Kiel, Joachim, Von Bülow, and Sullivan.

The geography of the life of Moritz Hauptmann is contained in the three words—Dresden, Cassel, Leipzig. At Dresden he was born on the 13th October 1792. At Cassel he played the violin in the orchestra of the Opera-House for twenty years (1822–1842). At Leipzig he was cantor of the *Thomas-Schule* for twenty-six more, and there he died. He visited other places, of course. He spent four years in Russia (1815–1819), in the household of Prince Repnin. He took the regulation trip to Italy ten years later, and visited Paris with his wife.

Hauptmann lived almost entirely among abstractions; to him the whole world was turned orchestra. Art, not life, was the object of life to him. His chosen friend was an artist, his wife (*née* Susette Hummel) was an artist, his adoration of Spohr the artist survived his disappointment in Spohr the man. He hated the cliques of Dresden, the dulness of Cassel, and the lawless impetuosity of his pupils at Leipzig, the bigotry of Spohr, and the Radicalism of Wagner. He wrote the most learned book in the world on Theory; brought up as he was for an architect, early and accurate training had familiarised him with the laws of construction.

In turning from the man to his letters we shall gain, perhaps, greater insight into his character and life.

During his visit to Rome he writes Hauser of a funny little episode. He had been introduced to the Archbishop of Tarentum, whom he frequently visited. Now it chanced that Madame Bertrand, who shared Napoleon's exile at St. Helena, had sent the archbishop a "characteristic" waltz of her own composition, which he was exceedingly anxious to hear. "All my vows and protestations that I could not play the piano were in vain. I found that I must yield or be thought uncivil. So candles were put on the piano, the music was set before me, and a circle of listeners took their places round

the instrument, as if they thought they were going to hear Hummel or Moscheles. I could not help a chuckle when I saw them under the delusion that they were going to listen to Madame Bertrand's waltz, knowing the whole time that it wouldn't be anything of the kind. However, something had to be played, if only to make the people get up again. I looked carefully at the cramped notes of the music, and began to extemporise a waltz of some sort in $\frac{3}{4}$ time, imitating as best I could the principal features of the MS. The archbishop was at my side, looking over the music; so where the notes went up, I went up; where there were quavers, I played quavers; and once or twice I shifted my hands across, where the passage seemed to require it. No waltz lasts longer than three or four minutes, and I was careful not to make mine an exception. Then came the compliments and discussions; they thought it charming, only some of them doubted whether it was quite suitable to a dance."

In one of his letters from Cassel he asks Hauser, "Do you happen to know one Wiener by name, a merchant in Vienna? I received a very enthusiastic letter from him a few weeks ago, in which he tells me that my G minor Mass was admirably performed in St. Peter's, on the 16th of October last; he declared that the effect was quite unique, that he had been besieged by connoisseurs, who knew that he provided music for the Church, and were entreating him to ask me whether I had written any other mass. He wants to know my terms for a mass written specially for him, and suitable for a small orchestra."

Speaking of women in another letter, he says: "My instinct leads me to avoid the horribly clever and enlightened women one meets everywhere; why don't they stay at home, mind their own affairs, and let Providence do the rest? One of the most repulsive signs of the age is the way women haunt parliamentary debates and jabber about politics, and then row the cook if the soup is burnt. House-keeping, forsooth, is quite beneath their notice."

Hauptmann's opinion of private teaching was that "unless hard cash be paid down for it, it is a regular do. Benedict, who gives eight to ten lessons daily, and gets ready money for them, means to continue it for seven years, like Jacob. He urges me strongly to come to London. If I could start as a young man, and get the seven years behind me, it would do well enough; but it would be silly to devote the last seven years that are left one to such a task."

In a letter written from Leipzig he laments the decadence of Church music, complaining that when composers are worn out and have no ideas left they take to the Church. He says: "Mendelssohn has given a good impulse in this direction, not only by writing first-rate Church music himself, but by writing it whilst he is still a young man. As a rule, it has been the monopoly of superannuated musicians, who found they could no longer succeed in secular works. There is less risk in writing a mass or setting a psalm than in producing an opera or a symphony; people don't pay to go to church, and no one looks a gift-horse in the mouth." . . .

In January 1855 Rubinstein visited Leipzig. Hauptmann writes: "Rubinstein, the Russian pianist, is here now, and they have been doing a symphony of his called 'Ocean,' a fantasia for piano and orchestra, and a trio. Very effective, all three of them, and he was cheered to the echo. The 'Ocean' heaved exceedingly (that's his nature, and it does not trouble him), the fantasia heaved less, but at the same time it was less interesting; the trio had no false pretences about it—it was brilliant, easy to understand, pleasing to listen to. The man

had swum ashore, you know, and was a different creature, dress clothes and all."

One might quote inexhaustibly from those charming letters, but space and time forbid. These volumes close with a list of Moritz Hauptmann's pupils, 317 in all, and among them some names of musicians since become famous. There is also a catalogue of the 66 published compositions of Moritz Hauptmann.

The book is altogether well worthy of attention, and full of interest to the general public as well as to musicians. M. C.

York Notes.

DURING the past month there have been two important concerts and a host of smaller ones. Of the former, the first was the second of Mr. Edgar Haddock's Musical Evenings, on Wednesday, January 27. The chief work performed on this occasion was Beethoven's "Kreutzer" Sonata, but the programme also included Partita in D minor (Farry); Schumann's Fantasia, Op. 17, with its three movements "Ruins," "Triumphal Arch," and "The Starry Crown." A Minuet and Gavotte by Veracini, played as a violin solo by Mr. Haddock, who also played some of his own and brother's compositions, which were very charming and well received. The remaining items were two pianoforte solos from Tausig and Liszt. This particular evening was perhaps more enjoyable than the first of the series, because on this occasion the music chosen was more suited to Herr Padel's style of playing. Mr. Haddock's violin playing was as delightful as ever. It is always very sympathetic and easy in style. The programmes for these recitals are exceedingly well arranged, containing as they do short histories of the composers and of their compositions performed. It may not be generally known that the "Kreutzer" Sonata was so named after a half-caste English violin player, living in Vienna, for whom the violin part was specially written.

The second noteworthy concert took place at the Exhibition on February 11. The star on this occasion was an Indian princess, the Begum Ahmadee, and her satellites were Miss Eleanor Rees, Mr. Barrington Foote, Signor Tito Mattei, Mons. Elkan Kosman, and Mr. David, who acted as substitute for Mr. William Foxon, who was laid low by influenza.

The Begum herself was far too unwell to have appeared, but she managed to get through her part and sung extremely well, though with evident effort. Her voice is singularly pure and sympathetic, and she is herself so exceptionally beautiful that it is equally enjoyable to look at or listen to her. This princess is a descendant of the Royal House of Delhi; in consequence of her becoming a Christian, she lost caste and home, and therefore has adopted an artistic career. It is sufficient guarantee of the quality and training of her voice to mention that she was a pupil of Shakespeare's.

The programme was chiefly popular, two movements of the "Kreutzer" Sonata constituting the classical part. The singers were in very good voice. Signor Tito Mattei was as popular as ever, playing some of his own brilliant compositions, and Mons. Elkan Kosman bids fair to become a very good violinist. Of the other concerts some were undoubtedly good, but unfortunately space is at a premium this month, so we forbear.

MAX.

MR. ANTON HARTVIGSEN, assisted by his brother Fritz, will give a pianoforte recital, consisting entirely of compositions by Liszt, at Princes Hall, on 16th March. The programme will include concerto "Pathétique," and symphonic poems, "Mazeppa."

AUBER's "Fra Diavolo" has recently been produced in Rome by a company of children under thirteen years of age. Rossini's "Barber of Seville" is down for a similar hard fate.

* *The Letters of a Leipzig Cantor.* Edited by Professor Dr. Alfred Schöne and Ferdinand Hill. Translated and arranged by A. D. Coleridge. Two vols. Novello, Ewer, & Co.

Max Schneckenburger,

THE AUTHOR OF "DIE WACHT AM
RHEIN."



POULTNEY BIGELOW in *Harper's Magazine*, in an interesting article describing his journey from the Black Forest to the Black Sea, writes thus of Tuttlingen and Max Schneckenburger:—

"Neidingen, Gutmadingen, Geisingen, Immendingen, Möhringen, Tuttlingen—all these are passed before reaching our first camp. But of these Tuttlingen is our darling. We have not passed a village that could not have made us happy for many days; each with its ruined castle, its mediæval tower, its steep gables, its coloured tiles, its quaint belfry, its tidy and cheery peasants; but all this, and more too, is united in Tuttlingen. This little town also has its feudal castle, its ruined battlements, its legends, and its quaint gables; but it has more than this—it has the proud distinction of having educated the poet who made United Germany. The war-song that has made all Germans merge their local differences in one great purpose—the common fatherland; that united Bavarians and Prussians, Saxons and Württembergers, in 1870; that brought victory over the French, and an imperial crown to the House of Hohenzollern—that song is 'Die Wacht am Rhein,' written at the age of twenty-one, by a lad whose schooling was obtained in Tuttlingen. It is needless to say that his name is Max Schneckenburger."

"The people of Tuttlingen are now raising the money needed to place here a worthy monument to the man who has made their town famous. They have placed a square pedestal upon the bank of the stream as a mute invitation to help on the noble work. Of course we brought our mite from across the Atlantic, and promised to stir our friends up also. In Tuttlingen is a committee of the leading citizens, who are prepared to receive and acknowledge contributions."

"Little is known of Schneckenburger. He died in 1849, when only thirty years of age. His father blacked boots and lifted trunks in a village tavern near Tuttlingen, but was obviously of superior character, for he eventually became a small merchant and married well. Max did not go to the university; his father was too poor; but in Tuttlingen he was thoroughly schooled, and then sent to Switzerland, where the post of errand-boy was given him in a grocery store. His short life was one of hard

work and small earnings, far from his beloved fatherland, and seeing of the world only what appeared in the course of trips made as a commercial traveller. His widow assures us that never a day passed that Schneckenburger did not kneel in prayer for his fatherland; and his motto, chosen at the age of fifteen, was this word alone, 'Deutsch.' In 1840 he wrote 'Die Wacht am Rhein,' as an indignant protest against the French pretensions of that time; but the battles of Gravelotte and Sedan had been fought before his country was made to know the source of their inspiration. Schneckenburger is another of the many names that humanity loves to honour, but which, alas! humanity discovers long after its honour has ceased to be of any material consequence."

"We supped in Tuttlingen while our boats were hauled up by the river's bank; but as we supped, Tuttlingen assembled to see us start. We shall never know by what mysterious agency we were made to become at once the creatures of fame—and in the very shadow of Schneckenburger! Was it the contribution to his monument; was it interest in the American canoes; was it the hope of seeing us capsize at the big dam between the bridges? I believe that the love of Schneckenburger made all Tuttlingen interested in us, although several kindly Tuttlingers warned us against the dam. At any rate, as we paddled off in the twilight toward the roaring that indicated the fall of water, the two bridges were crowded with spectators, not to mention the sides of the stream and every window."

"The people waved hats and handkerchiefs when we passed the barrier, and wished us 'Glückliche Reise.' We replied with an enthusiastic cry of 'Schneckenburger soll hoch leben!' and the hills rang with such cheers as had never before gladdened the valleys of the Black Forest. Men, women, and children ran along the banks after us, wishing happiness to the three strangers who had come many miles to worship at the shrine of Schneckenburger. That night we drank the health of Tuttlingen's great poet, and for many days thereafter our toast remained that of Tuttlingen: 'Schneckenburger soll hoch leben!'"

Westminster Orchestral Society.

THIS young and enterprising Society has signalled its seventh season by offering a premium of fifteen guineas for the best original composition by any British musician. The proposal brought forth many candidates for the prize, and on Monday, 15th February, the adjudicators, Dr. A. C. Mackenzie, of the Royal Academy of Music; Dr. Bridge, of Westminster Abbey; and Dr. C. Hubert H. Parry, made their award.

Most of the competing works showed much originality of form, melody, and orchestration, so that the task of adjudicating was not an easy one.

The award was finally and unanimously in favour of the work of Mr. Walter Wesche, of Bayswater, under the motto—

"Alas! what boots it with incessant care,
To tend the homely, slighted shepherd's trade,
And strictly mediate the thankless muse!"

The work is in three movements, and will be given at the Society's next orchestral concert at the Westminster Town Hall, on Wednesday, the 16th March. All lovers of music, and all who follow the progress of music in England, will be interested to hear this latest production of native talent.

Advertisement Puffs.

ON Saturday, 30th January, was begun an action by Mr. Barnard Morris, an advertising contractor, against Messrs. Brinsmead & Sons; Mr. Morris claiming payment in respect of newspaper articles puffing the defendants' pianos, which, through his influence with the press, he had got inserted at various times in all the leading journals. This the defendants absolutely denied, alleging that they had never at any time recognised the plaintiff's present claims.

Mr. Horace Browne appeared for the plaintiff; and Mr. Willey Wright and Mr. M'Cullagh were for the defendants; Mr. James Fisher appeared in the interests of the *Standard*.

Mr. Horace Browne, in opening the case, said the claim was for £289, 18s. for services rendered and out-of-pocket expenses, and a further claim of £350 by way of commission for a large number of pianos sold by defendants through plaintiff's introduction. Plaintiff's arrangement with the defendants was to supply special notices to the press, which appeared to be ordinary news, but which were really nothing more than puffs. Fifteen special paragraphs of this nature, relating to a symphony concert got up, not for the sake of the concert, but for the sake of advertising Messrs. Brinsmead's pianos, were inserted in certain newspapers, and for this he charged £10.

Mr. Morris said that before Mr. Brinsmead's symphony concerts at St. James's Hall in December 1885, he called upon all the London journals and gave them each a preliminary notice, a card of invitation, and also a fair copy of the article on the proposed concerts, which he had been given by one of the defendants. On 21st December 1885, notices had appeared in the *Daily Chronicle*, the *Post*, and the *Daily Telegraph* about these concerts, and he attributed their appearance to his personal efforts and influence.

It appeared that Mr. Morris received cash payment from Messrs. Brinsmead for the advertisements which they ordered to appear in several papers, but that these payments never reached the newspapers, and travelled no further on the journey than into Mr. Morris' pockets. Speaking of his method of paying for the advertisement, Mr. Morris said that up to a certain time he had as much as three months' credit with some of the papers, and with others a monthly account, but he now paid cash. From July 1880 to 1887 he had received from the defendants for advertisements £16,452. Of this £532 was due to the *Illustrated London News*, but it was not paid, except by 6d. in the pound. A further sum of £582, due to other papers, was never paid to any one. He would not swear that he had paid any of the £123 he received from the defendants to pay the *Morning Post*. He might have paid some of it, but his impression was that he had not paid any of it.

Consequently, in 1887, Messrs. Brinsmead say they had just found out that some of their accounts for advertisements had not been settled, though they had paid Mr. Morris for them.

Mr. Morris, when questioned as to his insolvency, admitted that he had been, in 1882, compelled to liquidate under the old Bankruptcy Act, owing to three or four heavy losses, through companies with whom he had advertising contracts. One company owed him about £4000 for one or two weeks' advertisements. It went into liquidation, and he was never paid. The same thing happened with other customers at that time, and he had thus lost some £10,000. This had caused his bankruptcy.

Mr. John Brinsmead—who founded the firm fifty years ago—said in the course of cross-examination that they had spent large sums in advertising, and their business was now better than ever it was. Advertising had been very beneficial to them.

The jury had some difficulty in agreeing as to the verdict, but they finally gave it for the plaintiff, with £150 damages.

The question of these so-called "puffs" is a rather difficult one to deal with, as so many of the largest advertisers are public or semi-public characters. Moreover, owing to the increase of the personal

element in modern newspapers and the desire of the modern public for gossip "about people," what Mr. Justice Collins calls "private puffs" have come to be a leading feature in journalism, and it is almost impossible to distinguish whether a paragraph is intended to be a puff or genuine news. Happily, however, these do but form items in any paper, and are perhaps not as numerous as some would imagine.

Welsh Memoirs and Musings.

MUSICAL AND EISTEDDFOD.

BY "IDRIS MAENGWYN."

THE NATIONAL EISTEDDFOD, 1892 (RHYL).

At a recent meeting of the Executive the date of the above was fixed, namely, August 23rd to the 26th.

The Duke of Westminster has promised to preside on the second day. The Literary Committee offer a gold medal for the best monody in English on the late Duke of Clarence and Avondale, and also for one in Welsh as well.

CARDIFF MUSICAL FESTIVAL.

We rejoice to learn that the various stages in the arrangements for the Festival are so satisfactory; the Musical and Executive Committees have been hard at work for the last three months, so that practically all arrangements are nearly completed, and now only await the final approval of the General Executive and Finance Committees.

Mr. J. Barnby, conductor of the Royal Albert Hall Choral Society, has been appointed the Festival conductor.

The following programme of works to be performed during the Festival was submitted to the Executive Council:—

Tuesday Evening.—"Elijah."		
Wednesday Morning.—PART I.		
"Requiem Mass,"		Mozart.
PART II.		
Symphony, No. 5,		Beethoven.
L'Allegro,		Hubert Parry.
Wednesday Evening.—PART I.		
Symphony, No. 1,		Schumann.
"An Operatic Scene,"		
PART II.		
"The Golden Legend,"		Sullivan.
Thursday Morning.—PART I.		
Symphony, G minor,		Mozart.
"Stabat Mater,"		Dvorak.
PART II.		
A Violin Concerto,		Villiers Stanford.
"The Revenge,"		
Thursday Evening.		
"Saul of Tarsus,"		Joseph Parry.
Friday Morning.—PART I.		
Overture, "In Memoriam,"		Sullivan.
"Mass in E flat,"		Schubert.
PART II.		
"Ballet de Sylphs,"		Berlioz.
"Hymn of Praise,"		Mendelssohn.
Friday Evening.		
"The Messiah,"		Handel.

The above suggested programme was approved of subject to minor alterations.

THE NORTH AND SOUTH WALES MUSICAL FESTIVAL.

We are alive, fresh and moving for the establishing of such a festival as a "Gwyl Gerddorol Gymreig." Now, we all know that there are many obstacles in the way, but let us all as a nation pull well together, for, "United—we are strong," then I am sure we can get this to a very successful issue. Thanks to Messrs. Emlyn Evans and D. Jenkins as co-editors of *Y Cerddor* for throwing its pages open for suggestions, advice, and opinions from Welsh musicians, whose articles we are all reading with hopeful expectations of the future of music in Wales.

RESIGNATION OF DR. ROGERS, BANGOR.

Lately I referred to the dispute that arose between the Dean of Bangor and Dr. Rogers, the popular and justly esteemed organist of the Cathedral. A few days ago the Dean and Chapter have accepted his resignation. There is a suggestion on foot to present the doctor with a public testimonial. The idea is a very good one, and I hope will work, for I am sure it will be well supported if properly organised. I would suggest to the committee to have the matter publicly announced throughout North Wales; for there are, doubtless, many people who would like to have an opportunity of showing their appreciation of his work, and of their sympathy in the present circumstances.

THE VISIT OF A MALE VOICE CHOIR TO CHICAGO, 1893.

At a special meeting of the members of Pont y Cymmer Male Voice Choir, held a few days ago, it was unanimously agreed to visit Chicago next year, for the purpose of competing for the £200 prize offered at the International Eisteddfod in connection with the World's Fair. The test pieces are, "Pilgrim's Chorus" (Dr. Parry), and "Cambrian Song of Freedom" (T. J. Davies). There are many important matters to be considered before the choir can undertake such a courageous step. As they are all of the working class, they have, of course, to provide for their wives and children during their absence from them, and the expense will be about £600; but I am sure if they make their project public throughout South Wales every true patriot will lend a helping hand, and enable them to fulfil their courageous intention.

A WELSH FESTIVAL AT ST. PAUL'S, LONDON.

I learn from *The Cardiff Times* that the arrangements for the above Festival at St. Paul's Cathedral on the eve of St. David's Day are now completed, and the order of service has been published. Mr. Dyfed Lewis (the well-known Welsh tenor), who acts as conductor, will have under his baton the three choirs that usually do service at the three Welsh Episcopal services in town. The musical arrangements include several of the most popular Welsh tunes. As a "processional" hymn there is "Groeswen" to the words—

"Wele, cawsomy Messiah."

For the "Magnificat" and "Nunc Dimittis," the late Owain Alaw's settings are used. The same composer's solo and anthem, "Gwyn ei fyd a ystyria with y tlawd" will be sung in mid-service, and before the sermon "O gariad mor rhad" will be sung to the tune "Salome." Two of the most touching Welsh hymns, viz.—

"Bydd myrdd o ryfoddodau,"

and

"O fryniau Caersalem"

will be included, and, by way of finale, Dr. Stainer's "Sevenfold Amen," will be sung by the choir. The sermon will be preached by the Venerable Archdeacon Howell, of Gresford. I am informed that the Lord Mayor has consented to attend the cathedral in state on the occasion. Sir John Puleston, M.P., acts as chairman of the Committee of Organisation.

JOTTINGS.

At a recent performance of "Elijah" in the Town Hall, Streatham, Mr. David Hughes took the part of the prophet. Mr. Hughes possesses fine dramatic power, and delighted the audience by the beauty and appropriateness of his action and phrasing, as well as by the exquisite tone and power of his voice.

Llandudno people seem very energetic in endeavouring to help Miss Rowlands (Blodwen y Ddol), a very promising young singer of that town, so that she might be able to attain musical tuition from our most famous English singing master, Mr. W. Shakespeare. The town and neighbourhood have been canvassed, and concerts have been held for this purpose.

Another very promising young Welsh singer is Miss Gertrude Hughes, R.A.M. (daughter of the Rev. Hugh Hughes, Wesleyan minister at Rhyl). She has only been under tuition at the Royal Academy of Music for a very short while yet, but she has made good use of her time. She possesses a very fine, and

powerful soprano voice, and at a recent notable concert in North Wales she made a very favourable impression. Her singing was marked with fine taste in expression and phrasing, and she fairly brought down the house. One of her songs was "O! na byddai 'n Haf o hyd." She acquitted herself in a very creditable manner, and the audience could hardly wait for the completion of the song before bursting out into loud applause, and insisted upon an encore. She was also recalled in her other songs. May I suggest to the Rhyl National Eisteddfod Musical Committee the desirability of engaging this accomplished singer for one or more of the next Eisteddfod Concerts. They should not overlook her because her home is amongst them; if they can see their way clear to engage her, they will not regret the step taken, for she is one of our most brilliant Welsh sopranos.

Our chief Welsh baritone, Mr. Ffrangcon Davies, was lately engaged at Manchester and Plymouth in the "Messiah" and "Elijah," and sustained his high reputation.

It is understood that the chief prize at the National Eisteddfod to be held at Pontypridd next year will be 200 guineas (£210). This was the sum given at the Liverpool Eisteddfod (1884), and no eisteddfod committee has up to the present been found speculative enough to go beyond it.

The Rev. E. H. Moberly.

THE Rev. E. H. Moberly, a son of the late Bishop of Salisbury, and well known as a talented musician and successful conductor, is a tower of strength to the cause of musical art in the neighbourhood in which he lives. A resident in the city from which the diocese of his late father takes its name, he divides his labours between Hampshire and Wiltshire, and in each county his name is prominent amongst those who take the lead in musical matters. Last summer he conceived and carried out, with splendid success, a festival performance of the "Elijah," which took place in Salisbury, for which occasion he engaged a complete band and chorus numbering altogether about 400 performers. Later in the year he gathered a superb string orchestra, consisting entirely of lady performers from all parts of the country, and gave performances of such works as Julius Otto Grimm's Suite in Canon form, Tchaikowsky's Serenade for string orchestra, Liszt's "Angelus," Bach's Fugue in A minor (arranged for orchestra by Josef Hellmesberger), and other important compositions. These concerts, which were duly noticed in the *Magazine of Music*, were so successful that Mr. Moberly has decided to take his band of ladies to London before the end of the season.

Two permanently established organisations, the Test Valley and the Avon Vale Musical Societies, owe their existence to Mr. Moberly, and, under his direction, give periodical concerts of a high order, which are regarded as important events in the neighbourhood in which they take place. The latter-named Society commenced its fourth season on Wednesday, the 10th, with an afternoon concert in the Town Hall, Trowbridge, when the programme included Mendelssohn's "Hear my Prayer," madrigals and part-songs by the chorus, and Mozart's string Serenade in G, Handel's Overture to "Giustino," and Mackenzie's "Benedictus" by the orchestra. Mrs. Aylmer Jones was the soprano vocalist, and Mr. Whitehouse contributed two violoncello solos. The band was led by Mr. Alfred Foley of Salisbury, the Rev. E. H. Moberly conducting. The concert was altogether a great success, and all who took part are to be congratulated on such satisfactory results.

The Test Valley Society is in its tenth season, and announces an afternoon concert to be given at the Guildhall, Winchester, on the 23rd, a report of which will appear in our April number. The programme is to include Dr. Hubert Parry's "Ode to St. Cecilia's Day," Schubert's Unfinished Symphony, and Grieg's Suite from "Peer Gynt." Mrs. Hutchinson and Mr. Brereton are engaged as soloists, and Mr. Alfred Burnett will lead the band. W. B.

Accidentals.

HITHERTO the Musical Artists' Society has restricted its operations to chamber music, but it is now intended to form a small but complete orchestra for the trial performances of new works.

WE regret to state that, owing to a domestic bereavement, Mr. Dannreuther is compelled to postpone his concerts for the present.

THE Dean of Bristol is organising performances of sacred music in the cathedral similar to those which proved so successful at Gloucester. The first of the series will be given on March 10.

THE recently-formed Edinburgh Quartet announces two concerts on March 24 and May 24. The association has been so far very successful in obtaining public and private engagements.

MUCH interest will be felt in the *début* of a young English violinist, Mr. Ferdinand Weist Hill, son of the late principal of the Guildhall School of Music. He is a tutor of M. Ysaye, who speaks most enthusiastically of his artistic ability, and will make his bow to the London public on 5th April, at a concert to be given by Miss Nellie Harston, an English pianist.

AN effort is being made in Copenhagen to erect a monument, or memorial tablet, to the Danish composer, Niels Wilhelm Gade, who was organist of Holmens Church, Copenhagen, and was interred in the side chapel of that church.

MME. ADELINA PATTI and Mlle. Sarah Bernhardt will hold flower stalls at the coming grand bazaar in New York in aid of the Actors' Benevolent Fund. Mme. Patti is full of her intention to try comedy on her return. "Black-eyed Susan" is the piece chosen to be produced at the Craig-y-Nos Theatre.

MR. BEN. DAVIES, who is a good Welshman as well as a good singer, can boast of having appeared in the pulpit—not as a preacher, however. On the occasion of the memorial service in honour of Annie Williams, who was a great benefactress of the Welsh in London, Mr. Ben. Davies sang a solo from the rostrum of the Welsh Presbyterian Chapel in New Jewin Street.

AMALIE JOACHIM, the distinguished Lieder songstress, is about to visit the United States professionally. She sailed for New York aboard the *Aller*, leaving Bremen February 13, and will at once fill a number of engagements, of which the most important involve the presentation of a Lieder cyclus illustrative of the growth and fruition of German song, and divided into four afternoon or evening entertainments.

SIR AUGUSTUS HARRIS has taken a bold course, and, in view of possible rivalry, has announced that he will give in German during the coming season not only "Fidelio" and "Tristan," but also all four sections of the "Nibelung" tetralogy. He will thus not only crush all possible competition, but also will silence those who have rightly protested that the monopoly in Wagner's advanced operas claimed by Druriolanus was never intended to keep those works, as they have for many years past been kept, from the stage.

THE latest engagements that have been made by Sir Augustus Harris for his German opera scheme all tend to show that the very best artists are to be employed. In addition to M. Van Dyck, his celebrated Bayreuth rival, Herr Alvary, has accepted an

offer for three years, so that the two principal Wagnerian tenors will be heard alternately. The sopranos now include Fraulein Klafsky, Fraulein Battaue; whose personal attractiveness added considerably to her fine interpretation of such roles as Brünnhilde and Isolde at Bayreuth; Fraulein Ralph, Herr Pollini's latest acquisition; and Fraulein Arasep; while the part of Sieglinde is to be filled by Fraulein Treleki, who, it will be remembered, made her *début* here late last season. Besides Herr Wiegand, Frau Klafsky's husband, Herr Greve and Herr Lissmann have been secured; also Herr Landau, whose performance as David in the "Meistersinger" ten years ago all opera patrons will recollect.

SHOULD the projected musical festival be held at Dublin next winter, Grieg will write a new cantata specially for the celebration, and will go over to Ireland to conduct it.

WE have authority to state that the syndicate which had been formed for the purpose of giving German operas during the forthcoming season have decided, at the instigation of Mr. Daniel Mayer, to postpone their operations until next year in consequence of the death of the Duke of Clarence, as it is felt that all such undertakings are unwise during a season which must inevitably suffer depression during the period of mourning entailed upon the Royal Family.

THE illness of Madame Schumann will inevitably call to mind the sad circumstances attending the death of her husband, the composer, Robert Schumann. The distinguished lady pianist is said to be suffering from melancholia, accentuated by a continuous sound of music in her ears. This it is hoped is merely a temporary nervous trouble; but coming, as it does, upon a lady who has passed seventy-one years of age, and who has been before the public since 1828, it probably implies her final withdrawal into private life.

MR. CHARLES P. SAINTON, whose "Pictures of London" are now attracting a certain amount of attention among the fashionable world in Bond Street, is the son of the late M. Prosper Sainton, professor of the violin at the Royal Academy of Music, and Madame Sainton-Dolby, the once famous contralto vocalist. Mr. Sainton studied for some time under eminent Parisian masters of the art, and his pictures frequently adorned the walls of the annual Salon. A very interesting long list could be given of the sons of musicians, including Gounod, Moscheles, Sir Charles Hallé, and others, who have gone over to the sister art of painting, in preference to their father's profession.

A THEORY is now being discussed in Vienna that Mozart died of influenza. We have long been told that a genius is a man born before his time, but we had yet to learn that this applied to the anticipation of diseases! The theory seems to be based on some remarks in Dr. Guildner's letter to Chevalier Neukomm, in which the doctor describes Mozart's fatal malady as "an inflammatory fever," and adds, "a great number of the inhabitants of Vienna were at this time labouring under the same complaint, and the number of cases which terminated fatally, like that of Mozart, was great." Possibly lovers of Mozart who are suffering from the dreadful pest will feel gratified, though scarcely cheered.

YOUNG Siegfried Wagner has paid a visit to London as part of a sort of "grand tour" undertaken on attaining his majority. Contrary to report, however, he has not been the guest of Sir A. Harris. Young Wagner is the residuary legatee of his father's copyrights, which, according to German law, last for thirty years after the composer's death. In this country, however, they are governed by the British law, and thus the rights in "Lohengrin," which is the most valuable of all the Wagnerian operas, expire next autumn. Mr. Siegfried was, of course, named after the hero of the third opera of the "Nibelung" tetralogy,

and he was born about a year after his father's marriage to Frau Cosima, a daughter of the Abbé Liszt, and formerly wife of Dr. von Bülow. He is a young man who seems to inherit much of his mother's shrewdness and business capacity, and he is an excellent linguist, speaking French and English as fluently as his native German. He has now left for Paris en route for Cairo.

The London College of Music.

THE following candidates were successful at the recent Practical and Theoretical Examinations held in Leicester, on 15th December 1891, in connection with the above College. The examinations took place in the Mayor's Parlour, Old Town Hall. Examiner—Theodore S. Tearne, Esq., Mus. Bac., F.C.O., L. Mus., L.C.M.

The names are placed in order of merit. Senior Division—Pass Section: Sarah E. Forknall (Mrs. Fletcher). Intermediate Division—Honours Section: Hilda Maude Worth (Mr. T. Cross, L. Mus., T.C.L.). Intermediate—Pass Section: Annie L. North (Mr. T. Cross, L. Mus., T.C.L.); Florence Pipes and Tom Featherston (pupils of Mr. T. H. Spiers); Elizabeth B. Hall (Miss Smith, Loughborough). Elementary Division—Honours Section: Edith M. Aldridge (Severn School, Miss Davey); Gertrude Crawford (Severn School). Elementary—Pass Section: Grace Mary Spence (Severn School); Annie F. Doore (Mrs. Fletcher). All the above being for pianoforte playing.

Theoretical Examination.—Junior Honours Section: Master Herbert Frank Collett (pupil of Mr. T. H. Spiers), and Miss S. A. Cooper (Mrs. Conquest).

T. H. SPIERS,
Hon. Local Representative, Leicester Centre.

Royal Performers.

ACCORDING to the *Ménestrel*, the reigning sovereigns and princes of the day have each their favourite instrument. "The Queen of Belgium is an admirable harpist; the Queen of Italy, to say nothing of her skill as a pianist and singer, is a graceful performer on the mandolin; almost all the English princesses play the piano: Princess Beatrice plays the harmonium in masterly style; the Czar of all the Russias has a predilection for brass instruments and the banjo; Queen Victoria and her daughter Lucy (*sic*) play the organ excellently; the Prince of Wales is a regular *virtuoso* on the banjo; the Princess, his wife, is an accomplished pianist; the flute beguiles the leisure hours of the Duke of Connaught; the violin is the favourite instrument of the Duke of Edinburgh; Prince Henry of Prussia both plays and composes for the piano and violin; the Empress of Japan is a highly-skilled executant on the *koto*, a sort of harp, the national instrument of her subjects; the Queen of Roumania is a clever performer on the harp and piano; and finally, King George of Greece devotes himself to acoustic experiments with bells and glasses, from which he obtains extraordinary results; he also plays the *cymbalum*, the instrument of the Hungarian gipsies."

MADAME ALBANI has just returned to New York from a short trip to Montreal, where she sang in "Huguenots" and "Lohengrin." She was received in her native city with the greatest enthusiasm, and every seat for both performances was sold on the day the sale began. A great reception was given in her honour also by Mons. Trechette, the Poet Laureate of Canada. Madame Albani will return to England about the middle of April.

MR. ORLANDO HARLEY has been engaged for all the concerts at which Signor Foli will sing during his Australian tour.

Music in Paris.

[FROM OUR SPECIAL CORRESPONDENT.]

THE long-expected musical event finally took place; Mascagni's maiden opera has been played at our Opera Comique. For the dilettanti and the musical critics who are accustomed to take a walk in our small Europe whenever an interesting production happens, Monsieur Carvalho, the able and distinguished manager of the Opera Comique, came rather behind all his foreign brethren in the profession; but you know that the number of those artistic wanderers is very small in Paris, as the Frenchmen generally don't like to travel in foreign countries, and the Parisians not even outside the walls of their beautiful city, which includes Nice and Monte Carlo as well as Biarritz and Trouville. Therefore, "Cavalleria Rusticana" was a complete novelty for our public, and the theatre was crowded by a most distinguished society. Even the President of the Parliament, Monsieur Floquet, occupied his box, although he had watched, only a few hours before, that extraordinary performance of "Cavalleria Parlamentaria," which took place in our Lower House with the Minister of the Interior, Monsieur Constans, in the rôle of Alfio, and a young M.P., Monsieur Laur, as Turiddu, and ended, like Mascagni's opera, with the victory of the shamelessly injured righteous man.

I have not the slightest intention to bother our readers with discussions about the artistic value of "Cavalleria Rusticana." That work is now a musical household word in Italy and Germany, and well known in England and in the United States too; more ink has been spent about Mascagni and his maiden opera in one year than about Bellini or Donizetti in half a century, and German doctors began to speak about a new disease of the brain, which they called "Mascagnitis." Let me only state that "Cavalleria Rusticana" did not meet in our Opera Comique with the extraordinary success the work enjoyed elsewhere, especially in Germany and Austria, and try to explain the reasons of that surprising fact.

One of these reasons, and perhaps the principal one, must be found in the marked hostility of the Parisian press against the Italian opera. It is a noteworthy fact that many of our musical critics are interested in the musical production as composers, or as writers of libretti. The inconvenience would be none, if they were all in the situation of Berlioz, the celebrated critic of the famous *Journal des Débats*, or of his successor in this paper, Monsieur Reyer, the author of *Sigurd* and *Salammbô*. But most of them are obliged to struggle for their stage-life; they are perfectly aware that every foreign opera played in the National Academy of Music or in the Opera Comique, deprives one of them of the opportunity to have his own work produced in Paris; hence a secret understanding between them to decline *à priori* every foreign opera, even the most renowned. "Lohengrin" waited fifty years before it could reach the stage of the National Academy of Music, and you remember how difficult it was for the Government to protect the first three performances of this admirable work. Verdi, who is not marked by the original sin of Germanhood, and whose "Aida" is still one of the musical pillars of the great opera house, could not obtain till now the production of "Othello" in Paris; and foreign composers like Goldmark, Brüll, Rubinstein, Tchaikowsky, Boito, and Ponchielli, whose operas have been played nearly in every part of the world, will certainly never reach the doors of one of our opera houses. If one of them announces the intention to play a foreign opera, many of our musical critics think: *Tua res agitur*, and they write consequently.

These tactics are certainly very erroneous. In the case of "Cavalleria Rusticana" they were directed against the great editor of Milan, Signor Sonzogno, who is not only a strong supporter of the French in his political paper, *Il Secolo*, but at the same time a musical editor and operatic lessee and manager, who has done far more for French music than any other foreigner. But all French operas, which Signor Sonzogno produced in Italy and bought as editor for

the Italian stage, did not meet with the success of "Carmen" or "Mignon" or "Hamlet"; many of them were a sacrifice of time and money, which Signor Sonzogno made willingly in order to prove his predilection for, and attachment to, the French. It is doubtful if Signor Sonzogno will remain in such good disposition, and enrich French authors who want to monopolise all French theatres for their own productions. They forget that a very important part of their income, which the different societies of dramatic authors distribute every month, is derived from foreign theatres, and that their prohibitive policy must turn against them in a given moment.

We are sorry to say that, in the case of "Cavalleria Rusticana," the general political questions have been mixed, too, with the purely artistic ones. The famous "Signor Crispi" appeared again between the lines as if he were one of the authors of the opera, and an important paper, which boasts of her aristocratic connections, showed the very bad taste to mock the Italians as a nation by quoting a number of Italian dishes and popular expressions. There was an outbreak of anti-Italian feeling in the Parisian press against Mascagni's Sicilian play, as if our public wanted a revenge for the long bygone "Vêpres Siciliennes," and we had the impression as if our refined society were rejected in the time when the expressions barbarian and foreigner were synonymous.

But there were some artistic reasons, too, which contributed to diminish the effect of "Cavalleria Rusticana" in Paris. With the single exception of Mdlle. Calvé, who sang and played the difficult part of Santuzza in the most powerful and intelligent manner, and saved the whole work, the cast was not at all satisfactory, and the tenor rather insufficient. Monsieur Carvalho, one of the most refined and gifted *metteurs en scène* of the Parisian stage, had done his best for the scenery, which was really admirable. The chorus were splendid, and the orchestra justified the old reputation; but we could not entirely agree with the movements impressed by the conductor, the able Mons. Danbé, which were too regular and generally too slow, especially in the celebrated "Intermezzo." Mascagni's passionate music requires more liberty and impulsive nervousness than the named conductor bestowed; he subdued, in the French way, the frank and strong effects of the score which the Italian composer intended.

Nevertheless, our public did not ratify the verdict of the press, and "Cavalleria Rusticana" rose after every performance in the favour of the dilettanti. The reporting of the cashier is the best judge in such questions, and Madame Lauriston, who holds that office at the Opera Comique with very polite regards for the customers, could assure the manager that the last three representations of the work brought in "more than the maximum," as our funny theatrical expression tells. And Mons. Heugel, the editor of the well-known musical paper, *Le Ménestrel*, who sells the French score in the excellent traduction of Paul Milliet, assured us that he rarely sold so many copies of a new opera. Unfortunately, Mdlle. Calvé, the unrivalled interpreter of the rôle of Santuzza, for which no other artist can be found actually in Paris, fell ill, and must undergo a heavy surgical operation. The representations of "Cavalleria Rusticana" are therefore interrupted for some time, but we hope that they are not all abandoned.

To the National Academy of Music the new manager, Mons. Bertrand, introduced popular performances with a quite unexpected and very enjoyable success; they are accessible even to the one-shilling people. Till now only the "upper ten thousand," or rather the upper four thousand, could witness a representation in our great opera house; the remainder of the population were excluded by the high prices and by the anti-democratic privilege of the *abonnement*. It is strange to say that no other city of the world owns such aristocratic and exclusive artistic institutions as the Parisian Opera House and the Concerts of the Conservatory of Music, although both buildings belong to the nation, are supported by the people, and shows the official inscription: "Liberté, Egalité, Fraternité." Who is not born an *abonné* can hardly assist the Concerts of the

National Conservatory, and it is very difficult for men of small means to enter the great opera house. The popular performances are an enormous progress, and we wish only that Mons. Bertrand might produce soon the masterpieces of the operatic art before the people; they are just good enough to diffuse that keen sense of music, which can be found even in the lowest classes of the German and Italian populations.

In the "Nouveau Théâtre," situated in the "Casino de Paris," a new pantomime in three acts, by Anselm Scholl and Jules Roques, music by Raoul Pugno, was played, not without success. It is a work of quite unusual morality, and can be seen even by girls under their teens. The scene is chiefly in London, and many old jokes of Christmas pantomimes, even the unsuccessful "Bobby," are reproduced to the great astonishment of the Parisian public, which is not at all acquainted with them. The imitation of a ballet in one of the Leicester Square Theatres amused far more, and six English girls in their teens, the "Sunbeams," who produced English songs with the well-known business, were warmly applauded. The score contains some average good music of an able writer, with nice musical jokes. "La Danseuse de Corde"—that is the title of the pantomime—may become a good article of exportation for England and even for the United States, if Mr. MacKinlay does not impose new duties on foreign pantomimes, in order to protect Uncle Sam's production.

Two very important items have been published in the last days, but they are rather "music of the future." It seems that the creation of a new opera house, named "Théâtre Lyrique," is intended, and that the actual Eden-Théâtre, situated in the next neighbourhood of the great opera houses, will be adapted for that purpose. We have often enough heard that message, but we won't believe it until we see serious men doing serious work. A third opera house in Paris would be very useful, and could perfectly well exist, as the two opera houses, of which we dispose, are quite insufficient to produce all modern works of the foreign and even of the French composers. "Salammbô" of Reyer saw for the first time the lights of the stage at Brussels; the interesting opera, "Gwendoline" of Chabrier, was produced for the first time in Germany, and "Werther" of Massenet will be played within the next few days at Vienna. These works, although written by celebrated French composers, have not been played till now in Paris, because the existing opera houses are retained by their *répertoire*, and a lot of different considerations, which prevent them from introducing many new compositions. The "Théâtre Lyrique," if really created, would be warmly welcomed by the operatic authors as well as by our dilettanti.

The papers inform us, too, that the Minister of Fine Arts will lay down in the next days a bill for the reconstruction of the Opera Comique at the former place, close to the Boulevard des Italiens. No measure could be more useful and agreeable. The remote "Place du Châtelet," where the Opera Comique has been sheltered after her great disaster, has entirely altered the public, and only in the weekly days of the *abonnement* we meet there that refined and distinguished society which we knew in the bygone days, when the actual manager of the Opera Comique had as stars of his theatre his celebrated wife, Madame Miolan-Carvalho, and artists like Galli-Marié, Mary van Zandt, and Heilbron. Reconstructed at the old place, between the Rue Favart and the Place Boieldieu, the Opera Comique would become one of the best Parisian theatres, and one of the centres of the Parisian life. Therefore, we hope earnestly that M. Carvalho, who is doing his best for the reconstruction of the old Opera Comique, will be enabled very soon to return to the scene of his former good luck, and his well-deserved reputation.

DR. BERGGREEN.

THERE was a small storm raging in Dublin recently over the pecuniary value of a seat to hear Patti. Those who had protested against the charge of fifteen shillings to hear "Home, Sweet Home" warbled were attacked by the Pattites, who now intend to present the diva with a diamond necklace.

Foreign Notes.

ACCORDING to the *Indicator*, Chicago possesses a very talented young lady, who often appears in concert as vocalist, pianist, cornetist, and reader. At a recent concert in that city she appeared in all the above specialties, and in answer to an encore she played, first a piano solo, with her back to the instrument; second, she played with the keys of the piano completely hidden from view by a shawl; third, after being blindfolded, she played Fisher's Hornpipe with the right hand, and "Yankee Doodle" with the left, while she whistled "Dixie" all at the same time. Commenting upon this fact the *Indicator* remarks: "And yet there are people in the East who hesitate to admit that Chicago leads in musical art!" To be able to claim such a musical phenomenon as the above ought to be enough to settle the point beyond the shadow of a doubt.

THE citizens of Pesaro, Rossini's birthplace, seem to have a curious idea of the best method of celebrating the centennial of the composer's birth on February 29. It is said that nearly £2000 is available, but the festivities are to include an exhibition (which will remain open for a month), two operatic performances at the theatre, choral contests, and other musical entertainments, besides a bicycle race, a wine fair, a shooting contest, a display of fireworks, and a cattle show. No one can now accuse the good folks of Pesaro of undue narrow-mindedness.

THE National Conservatory of Music of America, desirous of emphasising the engagement of Dr. Antonin Dvorák as director, proposes to award a prize of 1000 dollars for the best grand or comic opera, 500 dollars for the best libretto of an opera, 500 dollars for the best symphony, and the same for the best oratorio, 300 dollars for the best suite or cantata, and 200 dollars for the best piano or violin concerto. The manuscripts are to be handed in during the month of August, and the awards will be made on or about 15th October, 1892.

THE death is announced of Heinrich Dorn, one of the most active German musicians of the present century. His name frequently occurs in biographical works of the great composers, for he gave lessons in counterpoint to Schumann, succeeded Wagner at Riga as Capellmeister, and Nicolai at the Berlin Opera, where he was associated with Taubert. He was a prolific composer, and was highly esteemed as a conductor; but his views were reactionary, and he was a stout opponent of Wagner, though, curiously enough, one of his ten operas was based on the "Nibelungenlied." Dorn was an able teacher, and his musical knowledge as well as considerable literary ability displayed itself in *Aus meinem Leben*, a valuable work in two volumes, published in 1870, and *Ostracismus*, which appeared four years later. He died on the 10th ult., having attained the ripe age of eighty-seven years.

THOUGH the Greek Church recognises no instrumental music, the organ gets some small cultivation in Russia. Some little time ago the professor of the organ at one of the principal Russian conservatoires gave an organ recital. He had, it seems, six attendants—an organ blower, a second ditto as assistant in case of need, a gentleman to turn over the music, two gentlemen, one on each side, to manipulate the stops, and lastly, an attendant to hold a lantern at his feet to throw a light on the pedals. It is clear organ recital playing is still in its infancy in the Czar's dominions, if this performance is to be taken as illustrative of high-class organ playing, for it is reported that the performance in question was not thought by listeners to be a very brilliant one. However, it is satisfactory to learn that Russian musicians are taking some interest in the king of instruments.

THIS is what happened in Vienna a few weeks ago at the performance of a burlesque on Mascagni's opera. The writer of the burlesque had that noble intermezzo arranged for and played on a hand organ of the meanest species. Imagine his surprise when, at the first note of the grind-organ solo, the audience took a receptive attitude, listened in perfect silence till the last chord had died out, then broke into rapturous and prolonged applause. Even the harsh, grating tones of the hand organ could not conceal the beauty of the beloved intermezzo.

THE house at Zelazowa, Wola, in the vicinity of Warsaw, in which Chopin was born, but which is now in a dilapidated condition, is to be thoroughly repaired, and a commemorative tablet affixed to the wall. These measures are due to the efforts of the Russian composer, M. Balakirew, an ardent admirer of Chopin. A special committee, with the Polish poet Jankowski as chairman, has been organised to take the matter in hand and ensure its proper execution.

A NEW seven-year-old "prodigy" pianist has appeared in Vienna with extraordinary success. His name is Raoul Koczalski, and he is a native of Poland.

MISS MARIE LOUISE BAILEY, the talented young pianist from Nashville, Tenn., has left Leipsic for Vienna, where she is now finishing with Leschetizky, the eminent teacher of Paderewski, Essipoff, Fannie Bloomfield, and many others. Reinecke, Blummer, and other great men, predict a great future for the seventeen-year-old young lady.

SOME time must necessarily elapse before the statue intended to be erected to the memory of Bizet will be ready, as Paul Dubois, the sculptor commissioned to execute it, finds that in consequence of the amount of work that he has on hand, and the state of his health, he will not be able to undertake it. The committee have therefore applied to Falguière, who has accepted the commission, but under the stipulation that he shall be allowed first to finish the monument to Grévy, which he now has on hand for the town of Dôle.

THE centenary of the birth of Rossini was celebrated on the 29th ult. at the Paris Opera by a special performance of "Guillaume Tell," in which even the smallest parts were filled by artists of the first rank.

THE committee who have in hand the arduous task of the musical arrangements at the forthcoming exhibition in Vienna announce an international competition of composers, the works offered for adjudication to be unpublished at the time. Details concerning what might under able direction prove an interesting competition, should be issued freely in all directions.

HERR MOSZKOWSKI has been appointed conductor of the Berlin Philharmonic Society in place of Dr. Hans von Bülow, who has resigned in consequence of ill-health.

IN Paris a committee has been formed for the purpose of erecting a monument for the late Henry Litoff. Among the names of those interested in this worthy purpose are Ambroise Thomas, Massenet, Diaz, and others.

THE prima donna Aurelia Cattaneo, who was a native of Naples, died the other day at Milan. She was only thirty, and had still a brilliant career before her. The part of Desdemona at the first performance of "Otello" in Milan was assigned to this singer.

IT is now virtually decided to rebuild the Paris Opéra Comique on the Place Boieldieu at a cost of £140,000.

THE well-known violinist, Franz Ondřicek, has just been decorated by an order from the Prince of Bulgaria. The virtuoso is now on his way to fulfil several musical engagements at Cairo, after which he will proceed to Paris for a similar artistic purpose.

THE death is announced of Joseph Massart, the distinguished teacher of the violin at the Paris Conservatoire, where he laboured for nearly half a century, having been appointed in 1843. Among his many pupils was Wieniawski, whom he survived nearly twelve years. Massart was Belgian by birth, and studied under Rudolph Kreutzer and Rode. He died in his eighty-first year, the date of his birth being 19th July 1811.

ANOTHER eminent Parisian musician, M. Heyberger, also died last month. An Alsatian by birth, he settled in the French capital when the province was ceded to Germany, and gained much esteem as the director of the choir of the Conservatoire. He possessed catholic tastes, and it was mainly due to him that Beethoven's Mass in D and Bach's Mass in B minor were first performed in Paris.

Music in Reading.

A HIGH-CLASS Concert, arranged by Mr. Frank Attwells, took place at the New Town Hall on Wednesday evening, Feb. 10. There was a large and appreciative audience. Mrs. Alice Shaw, the famous *siffluse*; Miss Angela Vanbruck, violinist; Miss Florence Wright, soprano; Mr. Arthur Taylor, baritone; Mr. Edgar Hulland, pianist; and Miss Florence Phillips, accompanist, were the artists.

Don't Tell.

*A little maiden fair,
With blue eyes, and nut-brown hair,
Lay adreaming where the shadows deepest lie;
Her dreams were rather sad,
For she loved her sailor lad,
And he'd gone without a word, but just "Good bye."
He could not well do less,
For she'd been cross, no doubt you'll guess,
Now, she sighed, as just a tiny tear she shed,
And this little maiden fair
Sang a rather mournful air
To a birdie that was cooing overhead,
"Sweet birdie wee, just hark to me,
But, birdie, pray don't tell,
I love my Jack, and I want him back,
For I love my sweetheart well."*

*Beneath the self-same shade
Where sighed the nut-brown maid,
Lay Jack—for he'd not gone far away—
He saw the tear-drop rise,
And the sorrow in her eyes,
And he thought 'twould be better just to stay,
So the little tale he heard
That the maiden told the bird,—
He was listening, though 'twas wrong, of course, you
know,—
Then he softly crept behind,
And two loving arms entwined
Round her waist, as he whispered soft and low,
"Sweet maiden wee, just hark to me,
Sly birds love's tale will tell,
So welcome back your true love, Jack,
For I love my sweetheart well."
G. HUBI NEWCOMB.
For musical setting. Copyright.*

Music in Glasgow.

THE musical events of the past month have been of more than usual importance. The appearance of Lamond and Sapellnikoff, and the first performance of Hamish MacCunn's new work "Queen Hynde of Caledon" (which is noted further on), would mark an era in any series. The Orchestral Concerts scheme under Mr. Manns is now at an end for the season, and the Glasgow Choral Union are again to be congratulated on their untiring efforts to serve Glasgow and the West of Scotland with a series of concerts second to none out of London. We have every reason to hope that while a great success musically, they will also be of such a nature financially as to encourage the promoters to provide the same fare for next season.

A large audience filled the St. Andrew's Hall, on Tuesday, 19th January. Mr. Fred. Lamond played Tchaikowsky's Concerto No. 1, B flat minor (which literally bristles with difficulties), in a manner which drew forth plaudits from appreciative hearers. Haydn's Oxford Symphony, and selections from Gluck and Mackenzie, made an enjoyable concert.

On the following Tuesday Sapellnikoff's coming had all the more interest on account of his disappointing us last season, by throwing up all his engagements at the last moment; but he was worth waiting for. Like Lamond, he chose a composition by a Russian composer—Rubinstein's Concerto No. 4, D minor; and the player proved only second as an executant to the composer. In the second part he played Chopin's Polonaise in A flat, and Schumann's Romance in F sharp, and roused the audience to a high pitch of enthusiasm, and was recalled over and over again. The programme contained selections from Wagner, "Ride of the Walkyries" and the Kaisermarch.

The Saturday Popular Concerts have been crowded nightly, and Mr. Manns has been delighting his audiences by splendid performances; Schubert's Symphony in C being the principal item at one concert. Mr. Plunkett Greene sang Hans Sachs' Monologue and two Hungarian melodies in a manner which gave great pleasure to a large audience. Mr. Fred. Lamond also appeared at a Saturday concert and played a Concerto of Henselt's, Mr. Manns and his band contributing selections from the "Meistersinger," etc.

On the last Saturday of the popular series the programme is made up by vote, and termed the "Plebiscite Concert," the pieces getting the highest votes were Schubert's Unfinished Symphony, Overture Leonora No. 3 (Beethoven), Ballet Music from Gluck's "Orphée," and the "Tannhäuser" Overture. The vocalist was Mr. Ffrangcon Davies, who was well received, and created a very favourable impression in his selection; he sang the Templar's song from "Ivanhoe," and was recalled. St. Andrew's Hall was crowded to its utmost capacity, and Mr. Manns received the usual ovation, and was constrained to say a few words to his numerous admirers, finishing with a quotation from our national poet in reference to the unsympathetic critique with which the scheme and his band had got from certain quarters, but the great enthusiasm displayed that night fully repaid them for any disappointment in that respect.

In connection with the series, a concert was given by the Lloyd party on 5th February, in St. Andrew's Hall. A large and fashionable audience assembled to greet our premier tenor, who was assisted by Madame Stone-Barton, soprano; Miss Adelina de Lara, solo pianist; Mr. Watkin Mills, bass; Mr. Johannes Wolff, solo violinist; and Mr. W. C. Hann, 'cellist. Space will not permit going into detail or criticism, suffice to say each artist was well received, and the customary encores prolonged the concert unduly. The season finishes in March with the Joachim Quartet Party.

HALLÉ'S BAND.

Immediately following the dispersion of Mr. Manns' Orchestra, on 8th February, in St. Andrew's Hall, came Hallé's Band, and gave the first of a series of three concerts. The greatest novelty was

Brahms' Symphony No. 2 in D major. Sir Charles played Beethoven's Concerto No. 4 in G in his usual quiet and dignified manner, but the modern style at present in vogue finds more acceptance with audiences nowadays. An enjoyable concert was brought to a close by the "Flying Dutchman" Overture. Miss Thudichum was the vocalist, her principal item being the Prayer from "Ivanhoe"; she charmed the large audience with her fresh, brilliant voice, and thorough artistic style.

MACCUNN'S "QUEEN HYNDE OF CALEDON."

The first performance of a new work by a young composer, who had shown much promise in former compositions, naturally awakened much interest in musical circles. The libretto is taken from Hogg's poem "Queen Hynde," and is arranged and added to by the composer's father, Mr. James MacCunn. It opens with Queen Hynde (soprano) and her Court at Beregon, in the Western Isles. The scene is night, and, sitting on a balcony, she is mourning the loss of her lover, Aidan (baritone), who has gone to the wars in Erin, and is supposed to have been slain; she sings a plaintive melody, and is interrupted by mysterious or celestial spirits, who warn her of the coming of the Black Bull of Norway to invade the land. This gives occasion for a chorus of male voices, which begins pianissimo, gradually swelling into forte passages. The first scene finishes with a full chorus for mixed voices, "Let thy Banner be the Cross," one of the most effective in the work. Scene second opens with a merry-making at Court, and gives an opportunity to introduce the mezzo-soprano, "Wene," the Queen's attendant, who sings a brilliant measure in waltz time, with choruses for female voices, and makes a very striking number; the dance is interrupted by the entry of a wandering minstrel, Uisnar (baritone), who sings of his misfortunes in love and war. The solo part here is of a lengthy nature, profusely orchestrated, and very exacting for the voice. Scene third opens with a chorus of male voices, Norse barbarians. The country being invaded by Norsemen, Eric (tenor), their king, arrives before the battlements, and demands the hand of Queen Hynde in marriage, otherwise he will ravage the country. The queen refuses him, and this scene gives room for display of some very dramatic passages. Eric then gives challenge to mortal combat, which is accepted by Uisnar, the minstrel, who slays Eric, and the Norsemen flee. The minstrel now reveals himself as the long-lost Aidan, and there is the usual love duet between the reunited lovers; the cantata finishes with a brilliant chorus in Selmas Hall, "Awake a hundred Harps." The Choral Union, assisted by Manns' orchestra, under the conductorship of Mr. Joseph Bradley, gave a good rendering of the cantata, which was well received by a large audience.

The composer, who was present, received an ovation on ascending the platform to bow his acknowledgments. Our local critics are somewhat divided as to the merits of the work, and perhaps were expecting too much from the composer of the "Lay of the Last Minstrel"; but the general consensus of opinion is that if not equal to the "Lay" in every respect, it shows that the composer is a competent master in orchestration, a scholarly musician who has the spark of real genius, and will yet take a foremost place among our native composers. The solo parts were effectually rendered by Miss Fillunger, Madame Emily Squire, and Messrs. Henry Piercy and Andrew Black. The cantata, which only takes up a half of the evening, was preceded by Mendelssohn's "Lobgesang," in which the above artists assisted.

The Glasgow Amateur Orchestral Society, under the conductorship of Mr. T. W. Hoeck, gave their first concert in the Berkeley Hall, on 6th February, before a large audience. Their most ambitious efforts were a Haydn Symphony, ballet music in three movements, by E. Prout, which were in all respects very satisfactorily rendered. Mr. J. W. Render was the vocalist.

Music in Manchester.

THE 14th ult., being the day of the Duke of Clarence's death, Sir Charles Hallé commenced his concert with the Dead March in "Saul" with most impressive effect. The chief orchestral selection was Haydn's Symphony in G, which had not been heard at these concerts since 1872. Middle Trebelli sang "Non mi dir" (Mozart) and the Polonaise from "Mignon." Lady Hallé made her second appearance this season, playing Andante and Rondo in E (Vieuxtemps) and Romanza in A minor, Op. 42 (Bruch). On the 21st, "The Golden Legend" and Beethoven's Mass in C were given to a large audience. The principals were Misses Anna Williams and Hilda Wilson, Messrs. Iver M'Kay, A. S. Kinnell, and Andrew Black. The singing of Mr. Black, who had not previously been heard in this work in Manchester, was exceptionally fine, and greatly enhanced his already high reputation. On the 28th Mr. Henschel appeared to conduct selections from his Hamlet music, and received a hearty welcome. The movements that obtained most favour with the audience were the Interlude and Pastorale, and the Danish March. M. Sapellnikoff, a new pianist, was unable to appear, having met with an accident, Sir Charles Hallé filling up the gap with Mendelssohn's Concerto in G minor for piano, and a Nocturne and Scherzo (Chopin). Miss Thudichum was the vocalist, and acquitted herself admirably by her powerful and dramatic singing. On 4th February Mme. Sophie Menter reappeared, and fairly took the audience by storm with her marvellous playing. Her selections were Liszt's Concerto in A, and the "Erl King" and Andante Polonaise (Chopin). The band numbers included Schumann's Rhenish Symphony, Grieg's Holberg Suite for strings, and Schubert's Reitermarsch in C. Mr. Plunkett Greene sang Hans Sachs' Monologue from "Die Meistersinger," an Irish air arranged by Villiers Stanford, and three Hungarian melodies. Whilst it is always a pleasure to hear anyone with such a beautiful voice as Mr. Greene, still one cannot but wish that his choice of songs had been more worthy of him, the Hungarian melodies especially being almost devoid of merit, and altogether out of place in any high-class programme. 11th February was "Elijah" night. The most popular concert of the season, we are accustomed to seeing the hall crowded to excess, and this was no exception, hundreds being obliged to stand. The performance was the best ever given in Manchester, the principals, choir, and orchestra each doing their very best, and the result was an intellectual treat of the highest description. The principals were Miss Anna Williams, Madame Hope Glenn, Messrs. Piercy and Santley, all being in rare form and doing justice to the various solos. The orchestra was superb, and the choir sang as if the success of the concert depended on each one, the precision and attack, attention to light and shade being most admirable, especially in the "Baal" choruses, "Thanks be to God" and "Be not afraid."

MR. T. A. BARRETT's patrons have had no cause to complain of the quality of the programmes submitted to them lately, nor at its variety. On the 16th ult. Miss Macintyre appeared, and as a matter of course was encored for all her songs. The Meistersingers also added extremely to the enjoyment of the audience by their clever and refined singing. The week following, Mr. Santley was the principal attraction, meeting with a most enthusiastic reception. Mr. Frederick Dawson, by his brilliant and masterly performances on the piano, ran the veteran singer very close in securing the warmest applause of the audience. Violin solos were contributed by Mr. Edgar Haddock. 30th January was principally devoted to instrumental music, the famous band of the Scots Guards being present. Their selections included Haydn's Farewell Symphony, and the overtures to "Oberon" and "Tannhäuser." The vocalists on 6th February were Mme. Belle Cole, Miss Maggie Davies, Messrs. T. W. Page and C. Kenningham. The feature of the evening was the abuse of the encore system. Not counting those in the first part of

the programme, no less than four items were encored in succession after the interval, and we venture to think that Mr. Barrett might with advantage be less indulgent in this respect. If singers would content themselves with repeating a portion of the song for which they have been encored, it would not be so bad, but the addition of other songs simply means the ruin of the last items on the programme through large numbers of the audience leaving the room. 13th February was the last Opera night of the season, and drew a crowded house. The principals were Mme. Moody and Mr. Charles Manners.

* * *

At Mr. de Jong's concert of the 30th, a reduction in the prices of admission and the appearance of a princess amongst the vocalists drew together a very large attendance. The Begum Ahmadee, of the Royal House of Delhi, possesses a sweet mezzo-soprano voice, and by her unassuming deportment soon secured the good graces of the audience. In one of her songs she accompanied herself on the harp, and made a most successful *début*. Mr. Philip Newbury, tenor, and Mons. Kosman, violinist, also made very creditable first appearances. At the following concert, the programme was divided between Sullivan and Cellier; the first part consisting chiefly of "Ivanhoe" and the second "The Sultan of Mocha." Mr. de Jong was fortunate in securing the services of Messrs. O'Mara and Davies, and Miss Medora Henson, who took part in "Ivanhoe" when it was produced in London, and their efforts resulted in a very fine performance, the singing of Mr. Frangcon Davies especially being a distinct triumph. We trust that the success of this new departure will encourage Mr. de Jong to give us more concerts on similar lines, and discard the hackneyed ballad type, which has got so fearfully overdone.

Music in Salisbury.

—o—

HAVE nothing very brilliant to record this month. Mr. Alfred Foley resumed his series of popular concerts on the 29th January, when Haydn's "Surprise" Symphony, the Intermezzo from "Cavalleria Rusticana," and other orchestral items were well played by Mr. Foley's band. Miss Florence Staples and Mr. Norman Kendall (who, I understand, has just been appointed to the choir of Exeter Cathedral) were the vocalists, and violoncello solos were played in a highly artistic manner by Mr. Algernon Salter, of Bath. Owing to the prevalence of influenza, the attendance was somewhat limited, and Mr. Foley has unfortunately been compelled to indefinitely postpone his February concert for the same cause.

Mrs. Harcourt Coates, a popular and energetic lady amateur, gave a People's Concert on the 13th February in the Assembly Room, when there was a crowded audience. A capital programme of vocal and instrumental music, interspersed by recitations, was provided and much appreciated, the violin solos by Miss Nellie Harding being received with special favour.

A successful performance of Sir John Stainer's Cantata, "The Daughter of Jairus," has been given in the Parish Church of the neighbouring town of Andover. The choir numbered 100, and the principal solos were sung by Mrs. Steward and the Rev. H. W. Carpenter, both of Salisbury. Mr. Westbury trained the choir and played the organ, and Mr. J. W. Chuter, organist of the church, conducted.

Every one interested in music here is delighted to hear that there is a prospect of another oratorio performance in Salisbury this year, under the direction of the Rev. E. H. Moberly, on a similar scale to the great "Elijah" Concert which took place in June last.

The Sarum Choral Society has selected "Samson" for the Easter Concert, and rehearsals have already commenced. Special exertions are being made to put this old-established Society upon a firmer footing, and it is hoped that the next concert will be a distinct advance upon the last.

Notes from Leeds.

—o—

THE second half of the Leeds musical season may be said to have begun with the second concert of "The Leeds String Quartet," on February 1, when the players—Messrs. Müller, Verdi Fawcett, Gutfeld, and Giessing—opened with what must be described as a very fine performance of Beethoven's Quartet for strings in F, Op. 18, No. 1. The players are individually much more than merely capable, but it was in the *ensemble* where the most remarkable feature lay, and in Mr. Müller we have a violinist of exceptional merit. Schubert's variations on "Death and the Maiden," from the D minor Quartet, was also well (but not quite equally well) played, and some dances by Kiel completed the concerted items. The only instrumental solo was given by Mr. Giessing, who chose the Andante and Finale from Lindner's Violoncello Concerto in E minor. Variety in the shape of vocal music was admirably imparted by two part-songs, Macfarren's "Zephyr taking thy repose" and Mendelssohn's "Hunting Song," each admirably sung by Mr. Alfred Benton's select choir, under his own guidance.

The first orchestral concert in the scheme of the Leeds Subscription Concerts was given on February 3, when Sir Charles Hallé was present with his celebrated orchestra, and performed a programme of great interest. Beethoven's C minor Symphony, which held the premier position, was grandly played, although here, as elsewhere, Sir Charles seemed inclined to take the first movement at too rapid a tempo. The overture to "Die Zauberflöte" and Mendelssohn's "Melusina" were included. Wagner's "Siegfried Idyll" was beautifully rendered, while Grieg's "Peer Gynt" Suite again pleased so well that the last two movements had to be repeated, and Liszt's Rhapsody in F was a suitable closing piece. Miss Macintyre was the vocalist, and had to give the waltz from "Romeo and Juliet" twice. She was also heard to very great advantage in Elsa's dream from "Lohengrin," and it is a pity that the same cannot be said of Senta's ballad from the "Flying Dutchman," in which Sir Charles made no attempt to soften down the turbulent accompaniment, and the charming young vocalist was consequently, and through no fault of her own, often all but inaudible.

Mr. Edgar Haddock's fourth "Evening" was held on the 9th, when the programme for a change was mainly vocal. Mr. Lloyd sang "Lend me your aid" in his incomparable way, and "Tom Bowling" as an encore to another song. Madame Stone-Barton was successful in Rossini's "Una Voce" and songs by Gounod, Molloy, and G. P. Haddock—the latter, "The Mandolin Player," being redemanded. Mr. Watkin Mills gave "O ruddier than the cherry," and a song by Barnby, and took his part with those mentioned in a quartet from "The Mikado." Mr. Wolff played a Reverie by Vieuxtemps, and took part with Mr. Haddock in an interesting reading of Spohr's duet for two violins (No. 2 of Op. 67), and Mr. Sieveking gave a couple of pianoforte solos.

The Leeds Operatic and Dramatic Society, on January 27-30, gave four performances, for charitable purposes, of "The Pirates of Penzance," when the work was presented in a highly praiseworthy manner, and one which, taken all round, would compare quite favourably with that given by more than one of Mr. Carte's travelling companies. The parts were thus allotted: The Major-General, Mr. W. Wright; Pirate King, Mr. W. Wardle; Samuel, Mr. Gordon Heller; Frederick, Mr. J. T. Hollins (the hon. sec.); Sergeant of Police, Mr. W. Porritt; the General's daughters, Mesdames J. Wilson, C. Brown, H. B. Atkinson, and M. Wolfe; and Ruth, Mrs. Fox. The chorus was efficient, and the small orchestra, under Mr. Waithman, was excellent.

Mr. Haddock is a busy man, and he has been working off a little stray energy in giving Beethoven Sonata Evenings. His scheme has been to play the first six sonatas on the first evening, and the remaining four on the second. This was done in association with Madame Pachmann in Leeds on February 16 and 18, and he has during the month of February repeated the experiment in Bradford, Harrogate, and London.

Music in Bristol.

—o—

OWING to the national mourning, there have been but few concerts given lately, and three or four musical events will furnish the materials for this letter. Some of these will, however, be of exceptional interest, as, for example, the ever popular Ladies' Night of the Orpheus Glee Society and the first lecture of a course to be given on Wagner's "Parsifal" by Mr. Carl Armbruster. The two concerts, for which great preparations are being made, to be given on February 26th and 27th, by the Bristol Festival Society, must stand over till next month's issue.

Mr. Liebich gave the last of his chamber concerts for this season on February 1st at the Victoria Rooms, before an appreciative audience. The executants were of a high order of merit, and included Herr Josef Ludwig (violin), Mr. Leo Stern (violoncello), Mr. and Mrs. Liebich (pianoforte), and Mr. Worlock (vocalist). The programme comprised Beethoven's Trio in B flat, Op. 97, Raff's Sonata in E minor for piano and violin, Dvorák's Op. 21, Liszt's Symphonie-poem for two pianos, and Chopin's Polonaise in A flat. Perhaps the opening work, the Beethoven Trio, was the most enjoyed of all the works presented, as it was also the best in performance, but all the performers were recalled more than once in the course of the evening. Mrs. Liebich's playing showed that she is making rapid progress under the tuition of her husband, and Herr Ludwig and Mr. Stern are now established favourites here. Mr. Liebich discharged his arduous task with all his wonted capability and power, and Mr. Worlock made a successful choice of songs. Mr. Liebich also acted as accompanist.

A fair audience assembled in Victoria Rooms on the 2nd ult. to listen to a pianoforte recital given by Miss Fanny Davies. The programme was of great interest, and embraced Mendelssohn's grand Prelude and Fugue in E minor, Op. 35; Beethoven's Sonata in D minor, Op. 31, No. 2; Schumann's "Faschingsschwank aus Wien," Chopin's Etude in G flat, Mazurka in A flat, Scarlatti's Presto in D, and several other smaller pieces, Rubinstein's Tarantella forming a fitting close to a most artistic and perfect performance. Miss Davies was seized with faintness at the beginning of the recital, but after a short retirement, returned, apparently quite recovered, and played the entire programme with the greatest ease. Such a true musician as Miss Davies will always be warmly welcomed in our city.

Miss Mary Lock's third Popular Chamber Concert of the season drew a very fair audience to Redland Park Hall on the 15th ult. The programme included two quartets—Mendelssohn's in F minor for piano and strings and Spohr's string Quartet in G minor. A feature of the evening was the performance of Saint-Saëns' Sonata in D minor for piano and violin, by Miss Lock and Mr. Carrington. The other executants were Mr. Bernard (violin), Mr. Gardner (viola), and Mr. Pavay (violoncello). Mr. A. Hall was the vocalist, and Mr. Fulford the accompanist.

The first of the series of five concert-lectures to be given on Wagner's "Parsifal," by Mr. Carl Armbruster, took place on the afternoon of the 18th ult., when the All Saints Parish Room, Clifton, was well filled by an attentive audience. Mr. Armbruster, having said a few words of introduction, proceeded briefly to discuss some of Wagner's special qualifications for the great work which he proposed to himself, and the extent to which he was able to realise his aims. The object of his life-work, namely, the entire reconstruction and purification of the opera, was an end which necessitated a many-sided genius to attain; one capable not only of composing music, but of supplying the libretto and of directing the scenic representation. There were many opinions rife respecting Wagner's claim on the admiration of musicians, but at least no one could deny him the quality of originality, and this too in a very marked degree. Indeed, he may be considered as the creator of the musical drama, which, though it is still to many the "music of the future," is, by those who have studied and therefore loved it, thankfully realised as entirely the "music of the present." What Luther was to religion, Shakespeare to poetry, Beethoven to the symphony, this Wagner was to the music drama.

Patents.

THIS list is specially compiled for the *Magazine of Music* by Messrs. Rayner & Co., patent agents, 37 Chancery Lane, London, W.C., from whom information relating to patents may be had gratuitously.

603. Improvement in strings for musical instruments. Lawrence Alonzo Subers and Samuel Britton Coughlin, 321 High Holborn, London. January 12th.
684. Improvements in wind musical instruments. Harry John Light, 106 Victoria Chambers, Chancery Lane, London. January 13th.
881. Contrivance for holding music on musical instruments or stands. George Hilden, 63 Great Hampton Street, Birmingham. January 16th.
993. Improvement in the method of attaching strings to the tail-piece of musical instruments. William Hickie, 100 Broad Street, Reading. January 19th.
- 1,013. A self-acting page holder for holding leaves of music books or similar articles open when on sloping or perpendicular desks or stands. John Robert Taylor, Kingswinford, near Dudley. January 19th.
- 1,069. Improvement connected with banjos. William George Coker and Charles Brooker, 1 Quality Court, London. January 19th.
- 1,276. Improvements in bows for violins and other stringed instruments. Theodor Stark, Temple Chambers, London. January 22nd.
- 1,578. Improved recording mechanism for pianos and other keyboard musical instruments. Juan Bautista Calcagno J. Pamza, 53 Chancery Lane, London. January 26th.
- 1,684. Improved method of straining wires and strings for pianofortes and other stringed musical instruments. William Cook, William Stephen Tunbridge, and Charles Frederick Melen, William Street, Redditch. January 28th.
- 1,745. Improvements in appliances or actions for the raising or lowering of lamps, music stands, stools, bird-cages, jardiniere stands, and the like. William Frederick Needham, Branstons Street Works, Branstons Street, Birmingham. January 29th.
- 1,932. Improved bridge for guitars and similar musical instruments. Charles E. Mendenhall and Frank Ellis Pugh, 55 Chancery Lane, London. February 1st.
- 1,941. An improved system of music notation. Ludwig Latte, 60 Chancery Lane, London. February 1st.
- 1,981. Improvements in or connected with pianofortes and other stringed instruments. John Johnston Dunkley and Alfred Holt, 6 Bank Street, Manchester. February 2nd.
- 2,228. Improvements in or relating to violins. Ely Stott, 8 Quality Court, London. February 5th.
- 2,245. Improvements in cases of pianofortes and similar instruments. Thomas Jenner, 77 Chancery Lane, London. February 5th.

SPECIFICATIONS PUBLISHED.

- | | |
|--|---|
| 18,492. Foot, musical instruments, 1890. | 7 |
| 3,425. Mellor, ear appliance for musical teachers, etc., 1891. | 7 |
| 3,686. Clinton, clarionets, flutes, etc., 1891. | 7 |
| 4,033. Butterworth, music stools, 1891. | 9 |
| 19,048. Richter, stop-valves for musical instruments, 1891. | 7 |
| 3,956. Ellen, banjo tail-pieces, 1891. | 7 |

The above Specifications Published may be had of Messrs. Rayner & Co., patent agents, 37 Chancery Lane, London, W.C., at the prices quoted.

Leicester Musical Notes.

(FROM OUR SPECIAL CORRESPONDENT.)

"THE CRUSADERS" held their concert at the Temperance Hall, February 11. A lengthy and well-varied programme was provided, and successfully carried out by efficient artists. The vocalists were Madame Maude Harding, R.A.M., Mrs. Russell, Miss A. M. Jelly, Messrs. A. Page, J. M'Robie, J. R. Orgill, and T. Russell; the instrumentalists were Dr. C. L. Barrows (piano), C. Mansfield (violin), and J. Mansfield (cello). The concert was under the patronage of the Mayor, Ald. Wright.

MR. J. HERBERT MARSHALL was again successful with his grand concert held on Thursday evening, February 25, at the Temperance Hall. The work selected for the occasion was the operatic recital of Gounod's "Faust," produced by the Philharmonic Society band and chorus of 300 performers. The principals were—

Marguerite,	Madame Fanny Moody.
Siebel,	Miss Grace Damian.
Valentine,	Mr. Andrew Black.
Mephistopheles,	Mr. Charles Manners.
Faust,	Mr. Iver M'Kay.
Hon. Conductor,	Mr. H. B. Ellis, F.C.O.

The seats were all booked some time before the event.

PROPOSED public testimonial to Mr. J. Herbert Marshall. A meeting was held at the Council Chamber Town Hall on February 3, to carry out a suggestion that the valuable services of Mr. J. Herbert Marshall (the principal musical caterer of Leicester for some years past) should be recognised in some public and substantial manner. The circular convening the meeting (presided over by the Mayor), was signed by some fifty representative townspeople, and enumerated among other items that Mr. Marshall, for upwards of ten years, had, at great expense—often with considerable pecuniary loss—brought before Leicester audiences the best vocal and instrumental musicians of the day; he was likewise the founder and responsible musical director of the Leicester Philharmonic Society. Mr. Marshall, in providing really first-class music, and sustaining the high tone of musical entertainments, was conferring a substantial benefit to students and lovers of music in general in Leicester. It was decided that the subscriptions were not to be limited, and the precise form of testimonial should be deferred to another meeting. The hon. secretaries are Messrs. W. F. Quinn and J. S. Collier; hon. treasurers, Messrs. E. Wood and J. H. Cooper; general committee, with power to add to their number, Messrs. The Mayor (Ald. Wright), Ald. Wood, Ald. Lakin, Mr. G. Oliver, Dr. W. H. Barrow, Dr. Bremner, Messrs. E. P. Steeds, F. G. Pierpoint, J. T. Biggs, Alfred Jones, T. P. Waddington, J. E. Faire, G. K. Billings, J. C. Vary, G. Jessop, A. B. Partridge, W. W. Vincent, J. B. Waring, E. Shardlaw, W. H. Noble, T. S. H. Ashwell, B. A. Shires, S. Knight, C. Bennion, E. G. Mowbrey, A. Page, F. B. Wilmer, J. H. Cooper, and W. Vial.

THE Leicester Amateur Musical and Dramatic Club progress rapidly with the rehearsals of "Madame Angot." The best of results is hoped for.

THE *Pictorial Piano-forte Tutor* is making great headway among Leicester musicians. Copies of it may be procured from Mr. T. H. Spiers, Professor of Music, 37 Gopsall Street (sole agent for Leicester); also of Frederic Cartwright, bookseller and stationer, 34 Market Place, Leicester.

CHARLES E. LOCKE was locked up lately on a charge of £1200 to Locke, who gave him a bill of sale on the scenery and effects of the Emma Juch Opera Company. Bail was fixed at \$1000, and gentle Charlie got out late the same evening.

Correspondence.

—:O:—

MR. DAN. GODFREY, jun. (the son of the well-known bandmaster), who holds the lucrative and important post of bandmaster at the Crystal Palace, was married on Tuesday, January 12th, to a daughter of Superintendent Butt, who, till the close of last year, when he resigned under the new police regulation, was the superintendent of the Camberwell division of police, in the large and straggling area in which the Crystal Palace is situated.

(To the Editor of the "Magazine of Music.")

21 LANCASTER ROAD,
WESTBOURNE PARK, W.,
February 10th, 1892.

DEAR SIR,—I will feel much obliged by your correcting the error appearing in the above cutting, from the February number of your capital journal.

It is my son—Charles Godfrey, jun.—who married Miss Butt last month, and who holds the appointment of bandmaster of the Crystal Palace Military Band.

This mistake has been so often made in other papers that I shall be grateful to you if you will kindly insert this letter, or a paragraph explaining that this responsible position at the Crystal Palace is filled by the eldest son of yours faithfully,

CHARLES GODFREY, R.A.M.,
Bandmaster, Royal Horse Guards.

Opera in Ennis.

—:O:—

ASOMEWHAT unusual performance of opera took place in the Town Hall at Ennis, on Thursday, 28th January, the whole of the performers being juveniles from fourteen to eighteen years of age. They chose for their *début* Wallace's opera of "Maritana," and were eminently successful. The cast was as follows:—

King of Spain (15 years),	Master T. Walsh.
Don José (16 years),	Master J. Nono.
Don Caesar de Bazan (18 years),	Master M. Nono.
Marquis de Montefiori (14 years),	Master M. Shank.
Lazarillo (15 years),	Miss A. Ahern.
Marchioness (15 years),	Miss S. Cullinan.
Maritana (14 years),	Miss C. Nono.

and M. Nono conducted. The chorus was exceedingly good, and, among the best of the soloists, we may mention Don José and Maritana, who sung the duet, "Of Fairy Wand," charmingly. Master Joseph Nono already possesses a good baritone voice, indeed the whole Nono family are musically gifted. In the third act, Maritana's recitative and solo, "Scenes that are brightest," was rapturously encored. Too much praise cannot be given to the gifted and talented young artist who personated Maritana, and who captivated her audience throughout. The first performance was so successful, that a second one was given, by special request, on Wednesday, 3rd February. Needless to say that this second performance was equally happy and well appreciated. We must not omit to mention that Miss C. Nono (Maritana) had by herself trained all the soloists and chorus, of which her smaller sister, aged ten, was the leader. A single juvenile prodigy is now quite common, but one does not often happen on a whole family of them at once.

Trade orders for the "Magazine of Music" to be sent to Messrs. Kent & Co., 28 Paternoster Row. Subscriptions and Advertisements to Business Manager, "Magazine of Music" Office, St. Martin's House, Ludgate Hill, London, E.C.

Advertisements 6s. and 8s. per inch (according to position), column width.
All Editorial communications to be addressed to the Editor, "Arran," Rutford Road, Ockenbury Park, Streatham, London, S.W.

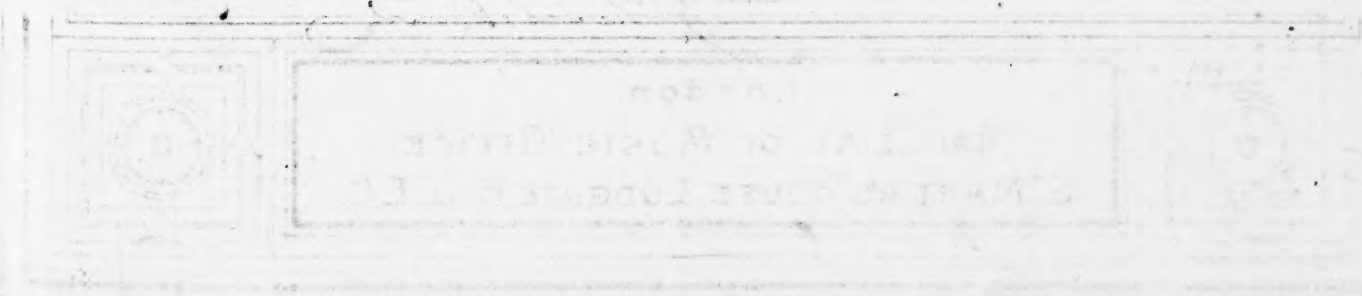
well-
and
ace,
ater
ear,
on,
n of
the

our
ng,
ried
ment
l.
ther
will
ing
e is

of
at
the
iles
ose
and
:-
alsh.
no.
ono.
ank.
n.
man.

eed-
we
the
eph
eed
the
enes
Too
nted
who
per-
was
'eb-
nce
must
ana)
, of
ler.
but
nem

t to
and
le"
(on),
tor,
don,





Joh. Seb. Bach

Magazine of Music Supplement, March 1892.

Thine is my heart
by
FRANZ SCHUBERT.

Non più andrai from "Figaro"
by
MOZART.

MAZURKA
by
F. CHOPIN.
OP. 24 N°3.

May, dearest May
by
SCHUMANN.

London.
MAGAZINE OF MUSIC OFFICE.
ST MARTIN'S HOUSE, LUDGATE HILL. E.C.

THINE IS MY HEART.

FRANZ SCHUBERT.

SONG.

PIANO.

1. On ev - 'ry bud - ding tree that bends above, On ev - 'ry rock where'er my
2. Some mea - dowlark I'll lure, and him caress; Each word I'll teach him fond - ly

foot - steps rove, On ev - 'ry bloom - ing and ex - pand - ing rose That round my path - way choic - est
to ex - press, So that each ten - der tone he breathes to thee May wa - ken in thy heart sweet



Engraved & Printed at Leipzig by Oscar Brandt.

fra-grance throws, I'll trace in words that shall en-dure for ev-er, Thine is my
thoughts of me; And he shall sing to thee when thou art lone-ly: Thine is my

heart, Thine is my heart; No pow'r on earth our
heart, Thine is my heart; Ah! yes; my heart is

loves can se-ver.
thine, love, on-ly.

3. To ev - 'ry ze - phyr I my pas - sion tell; The

mur - m'ring streamlet knows my fan - cy well. Thy name I whis - per with a wild de-light; Thou

art my dear - est theme at morn, at night. The cur - rent of my love shall al - ter ne - ver;

Thine is my heart, Thine is my heart; Ah! yes; my


heart is thine for ev - - - er.

N
care
ing
of th
in th
sage
endin
short
at th

PIA

EASY PIECES FOR LITTLE FINGERS.

I. KEY C.

Non più andrai. Common time, count 4 crotchets in a bar. *Allegro con spirito* means quickly, with spirit. Particular care must be taken with the figure  in this piece as its whole character — with spirit — depends upon the proper playing of this figure. When playing this figure the quavers in the left hand must be kept smooth and equal, and the semiquavers of the right hand must be played exactly at half the time of the 4th of each group of quavers in the bass. The *staccato* notes in the last bar of the second line are to be played by quickly lifting the finger *not* by raising the wrist, as in a quick passage like this, there is not sufficient time to raise the wrist. It will be seen that the phrase beginning at the end of bar 5 and ending in bar 9 is repeated. Similarly that of bars 13 and 14. Mind all expression marks such as *> mf, p, f <* *ten.* short for *tenuto* over the final bar means held, sustained, kept down. (NB. In this and all following pieces any part of a bar at the commencement of the piece, is counted as one bar.)

I. Non più andrai from "Figaro."

MOZART.

Allegro con spirito.

PIANO.



SCALE OF C MAJOR ON KEYBOARD.



* M A Z U R K A.

Moderato con anima. M. M. $\text{♩} = 88.$
M. M. $\text{♩} = 126.$

F. CHOPIN, Op. 24. No. 3.

PIANO.

[illegible]

* See notes on "How to Practise" in letterpress part.

First system of musical notation. The treble staff contains a melodic line with fingerings (2, 1, +, 2, 1, 2, 1, +, 1, 2, 4, 4, 3, 4, 3, 4) and slurs. The bass staff contains a harmonic accompaniment with fingerings (+1/3, +1/4, +1/3, +1/4, +1/3, +1/4, +1/3, +1/4, +1/3, +1/4, +1/3, +1/4, +1/3, +1/4, +1/3, +1/4) and a 'no. 1' marking.

Second system of musical notation. The treble staff continues the melodic line with fingerings (2, 1, +2, 1, +, 4, 3, 1, +, 4, 3, +, 1, +, 4, 3, 2, 1, +). The bass staff features a harmonic accompaniment with asterisks (*) and 'no. 1' markings.

Third system of musical notation. The treble staff includes dynamic markings *fz*, *p*, and *mf*. The bass staff continues the harmonic accompaniment with asterisks (*) and 'no. 1' markings.

Fourth system of musical notation. The treble staff includes dynamic markings *fz*, *p dolce*, and *dolciss.*. The system is divided into two parts by a repeat sign. The bass staff continues the harmonic accompaniment with asterisks (*) and 'no. 1' markings.

Fifth system of musical notation. The treble staff includes the lyrics 'per - den - do - si' under the notes. The bass staff continues the harmonic accompaniment with asterisks (*) and 'no. 1' markings.

MAY, DEAREST MAY.

SCHUMANN.

Allegretto moderato. (♩ = 63.)

PIANO.

The musical score is written for piano and consists of six systems of music. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'Allegretto moderato' with a quarter note equal to 63 beats per minute. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'fp' (fortissimo). There are also fingerings and articulations indicated throughout the piece.